

A handy-book of the British Museum

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A HANDY-BOOK

OF

THE BRITISH MUSEUM.

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ASKLEPIOS.
(ÆSCULAPIUS.)

Found in the Island of Melos, 1828.

British Museum, 1866. *From the Blacas Collection.*

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A HANDY-BOOK

OF THE

BRITISH MUSEUM

FOR

EVERY-DAY READERS.

BY

T. NICHOLS,

A SENIOR ASSISTANT IN THE PRINCIPAL LIBRARIAN'S OFFICE OF THE BRITISH MUS

"For the manifestation of the glory of God, and for the benefit of mankind generally."

SIR HANS SLOANE



LONDON:

CASSELL, PETTER, AND GALPIN

LA BELLE SAUVAGE YARD, LUDGATE HILL;

AND 596, BROADWAY, NEW YORK.

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A HANDY-BOOK

OF

THE BRITISH MUSEUM.

CHAPTER I.

THE ORIGIN OF THE MUSEUM.

The British Museum is filled to overflowing with almost countless "specimens," or examples, of work. The work is that of Nature and that of Man; but since man must always work only on the material that Nature gives him, the rudest flint that bears his mark upon it in its sharpened edge is counted as *his* work.

But many "samples" cannot be understood for what they are — or relatively estimated — without some knowledge of that which they exemplify. Thus, on the one hand, hieroglyphic writing might be seen by an uninformed person without any suspicion that it could convey connected ideas, and lava means nothing to one who never heard of volcanoes; or on the other, he who knew nothing of Greek or modern sculpture could scarcely judge of the comparative value of either by the specimens before him. We

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cannot estimate the truth of a likeness without knowing the original, nor call fruit fine or flowers beautiful unless we have seen many of the same class to compare them with. And thus these "specimens"—sentences torn out of the world's history-book—signify more or less to us according as we know much or little of the context. Thus also, like pictures graven on the walls of an ancient people, or even like those that hang yearly in our Academy, they give to the very life the scene which has yet to be made intelligible by reference to history or the descriptive motto. They are at once the interpreters and the interpreted of history. Without these specimens, or others like them, the record were not; they are the circumstantial evidence through which the explorer patiently tracks the steps of man and nature, telling us what both have done in his "histories" of the one, and his "sciences" of the other.

Before entering on a description of the different departments, let us glance at the history of the Museum as a whole.

Among the oil-paintings will be found several portraits of a man, whose name, scarcely remembered by this busy generation, is yet worthy of grateful regard; for it is to Sir Hans Sloane, of Chelsea, that the founding of the British Museum is primarily due. Born in Ireland in 1660, of Scotch parents, he came to London at nineteen to study medicine. He was already remarkable for his love of nature—the love, not so much of the poet, content to know through

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feeling, as of the man of science, who seeks to know through exploring. One of those "happy accidents" which so often befall men with a strong bent or gift, gave him the opportunity of following his



SIR HANS SLOANE.
(From the Portrait in the British Museum by Stephen Slaughter, 1736.)

favourite pursuit. A botanic garden had just been opened at Chelsea, by the Druggists' Company, to which Sloane had the privilege of admission, and which, we may here mention, he bought in later life and presented to those early benefactors, in order that future young botanists might enjoy a similar benefit. His studies in this pleasant

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little garden led to his friendship with Ray the botanist, and Boyle the philosopher; and, indeed, he seems very early to have acquired distinction by his zeal and industry in scientific research. Applying the same habit of "patiently questioning and diligently observing nature" to his professional studies, he became famous for his medical skill, and at twenty-seven was offered the post of physician to the Duke of Albemarle, Governor of Jamaica. He accepted it, in order—to epitomise his own account—that he might see for himself some of the strange things he had heard so much of, that he might deserve well of the Societies (the College of Physicians and the Royal Society) which had conferred "unmerited favours" upon him by electing him as member of the one, and fellow of the other, and also in order to increase his professional skill, "many of the ancient and best physicians having travelled to the places whence their drugs were brought, to inform themselves concerning them." After little more than a year's stay in Jamaica, however, the death of the Duke of Albemarle occasioned Dr. Sloane's return to England. He had in that time made so large a collection of rare and valuable natural objects that the botanical specimens alone were more than eight hundred, and this collection we may regard as the nucleus of the British Museum treasures. After his return, Sloane again practised in London, and continued actively engaged in his profession until he had reached his eighty-first year; he then retired to his estate at Chelsea, where he died January 11th, 1753, at

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the age of ninety-two.[1] During this long period he had, step by step, received—and deserved—almost every honour that could be conferred upon him. Having attended Queen Anne in her last illness, he was created a baronet on the accession of George I., being the first in the medical profession upon whom that honour had been bestowed. He became President of the College of Physicians, and, on Sir Isaac Newton's death, in 1727, of the Royal Society; and in the same year was appointed medical adviser to George II. He was remarkable for his care for the poor; in the face of much opposition and ridicule, he introduced dispensaries for their benefit; and the excellent management of the children of the Foundling is traced to the judgment and kindness exercised by Sir Hans Sloane during his connection with the Hospital.

He was indeed no less morally than intellectually gifted. Addison might have said of him that he was "The happiness of his friends, his family, and his relations;" words which are well confirmed by the extremely frank and kindly expression of his portraits.

Only two years after Sloane's return from Jamaica his collection is praised by Evelyn in his Diary, as "very copious and extraordinary," and seems to have attracted much interest from literary and scientific men. Sloane continued to add to his treasures to the end of life. Once, a collection, as valuable as his own,

[1] His tomb may be seen in the old churchyard of Chelsea; and in the Botanic Gardens hard by stands the statue of Sir Hans, sculptured by Rysbrach.

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was bequeathed to him by his friend, Mr. Courten, *alias* Charlton, hampered with debts and legacies, which made it an expensive bequest; and at another time he bought for £4,000 the collection of Mr. Petiver, of Aldersgate-street. The former was worth about £8,000, and was of a very miscellaneous description—birds and medals, shells, miniatures, and serpents, are among the rarities that Evelyn gazed at with admiration; the latter consisted chiefly of botany: and with the additions made by Sloane himself, his library at last numbered about 50,000 books and drawings, and above 4,000 MSS. In his will, "Sloane's Museum" was valued by himself at £50,000; it was then at Chelsea, whither he had taken it when he left Bloomsbury and retired from active life. He desired that his museum should become a national benefit, and gave expression to his wishes in a will, by which it was left in trust to the Government, on payment of £20,000 to his heirs. The will gave evidence of a liberality of feeling somewhat unusual in days when "the learned" were a small and exclusive aristocracy, who did not always sufficiently realise that "property"—in wisdom, above all things—"has its duties as well as its rights." Sir Hans desired that his collections should be kept together "in or about London," where his fortune had been made, and where they would be of most use, owing to the "great confluence" of people.

The Government accepted the bequest, and at the same time determined upon buying some other collections that were then on sale. It then became

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necessary to provide a building for the reception of these collections, together with a library bequeathed for the public use by Major Edwards, and a collection of MSS. that had long been lying about in Government offices.

The sum required was £300,000, which Government was unable to raise without having recourse to a public lottery! Natives, foreigners, and corporate bodies were invited to contribute, and most minute and curious regulations were made for the conduct of the lottery; no open betting on the result was allowed; the managers were to swear to be above-board in their dealings, and were to have "a hundred pounds a-piece for their good offices;" and the lottery tickets were to be printed in difficult devices, to baffle imitation. Above £95,000 accrued from this national lottery, which took place in 1753 and 1754; and £20,000 having been paid out of the sum to the two daughters of Sir Hans Sloane, as required by the will, the Sloane Museum became the property of the nation, and with the before-mentioned collections, was henceforth known as the "British Museum." By the Act incorporating the Museum in 1753, forty-seven trustees had been appointed; three "principal trustees," the Archbishop of Canterbury, the Lord Chancellor, and the Speaker of the House of Commons; twenty "official trustees," ministers and officers of state, &c.; nine family trustees, and fifteen elected trustees. These gentlemen now proceeded to choose a suitable building for the reception of the Museum; and Montague House,

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Bloomsbury, then the property of Lord Halifax, was bought by them for about £10,000, and fitted up for the purpose. On January 15, 1759, all arrangements had been completed, and the Museum was opened to the public for the first time. Nothing was to be paid for entrance, but the public was very warily admitted, as great fears were entertained lest the "mobb" should do mischief.[1] Only ten at a time were allowed to enter, and these were broken up into two companies, and limited to an hour's inspection of each department of the Museum. As the days of general admission were also to be considered as public holidays for Londoners, it is perhaps no wonder that some alarm was felt for the safety of the Museum. But, happily, the predictions of evil proved so utterly groundless, that the restrictions on free entrance were by-and-by abandoned. The Museum has never been injured by sight-seers, and it is said that even habitual thieves think it shame to rob that which has been so assiduously and generously gathered and kept for the people's use and pleasure.

Eminent men were placed in charge of the

[1] In a paper found among the Ward Collection of MSS. in the British Museum, after pointing out the bad results that would follow from the opening of the museum to the public, the writer goes on to say: "If notwithstanding this forewarning it might be judged within the intention of the Act.....that public days should be allowed, the trustees would find it absolutely necessary to have more than ordinary assistance to preserve the least order on these occasions—to have a committee of themselves attending, with at least two justices of the peace, and to have the constables of the division of Bloomsbury; but, besides, these civil officers would have to be supported by a guard, such as usually attended at the play-house; and even after all this, many accidents must and would happen."

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Museum—Dr. Gowin Knight at the head, assisted by Dr. Maty, Dr. Morton, and Mr. Empson, of whom the first two afterwards succeeded to Dr. Knight's office. The Museum prospered under the good management of these and subsequent librarians. From the very commencement, valuable objects and collections of every description, and from every part of the globe, were poured in upon it, until at the beginning of this century it was so over-filled that the antiquities gained by the Egyptian expedition in 1801, and the Townley Marbles, bought in 1805, lay scarcely sheltered from rain in the Museum yards, and a gallery was erected for both collections in 1807. But additions were constantly made, and in 1823, when the magnificent library formed by George III. was given to the nation, it was considered better to build an entirely new museum-house than to go on ineffectually adding to the old one. Parliament voted supplies, and the work was begun at once. The first wing of the new building was ready for the reception of the royal library in 1828, Mr. (afterwards Sir Henry) Ellis being then librarian. As others were added, the old building was pulled down; the works of reconstruction and demolition thus went on simultaneously and gradually, and it was not till 1845 that the old Montague House had entirely disappeared. Sir Robert Smirke was the architect of the present building. It is an imposing and beautiful structure of the "Grecian Ionic" order, not unworthy of the noble collections within its walls. The

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last considerable addition made to the Museum-house is the Reading-room, designed by Mr. Panizzi, which was opened to readers in 1857. Yet now, in 1869, the Museum has again quite outgrown its habitation. Each department is so extensive and complete, that to be of the utmost use to the student, it would require a separate building and organisation; and though at present so much as this cannot be hoped for, yet the separation of the "Natural" from the other collections has been already the subject of discussion in Parliament, and will probably be effected before very long. The ground floor of the Museum is now given up chiefly to books, manuscripts, and cognate collections, and to ancient sculpture; while in the galleries above are to be found (often with difficulty, from their close crowding) natural productions, animate and inanimate, and ethnographical collections, ancient and modern. The Museum is divided into twelve departments, viz., Printed Books—Manuscripts—Oriental Antiquities—British and Mediæval Antiquities and Ethnography—Greek and Roman Antiquities—Coins and Medals—Botany—Prints and Drawings—Zoology—Palæontology—Mineralogy—and Maps, Charts, Plans, and Topographical Drawings—each under the immediate care of a keeper or under-librarian.

That the Museum has steadily risen in public favour from the commencement, the following figures will show. In 1805, the first year in which a complete return of the number of admissions was made, 11,989 visitors entered; in 1815, 34,409;

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1825, 127,643; 1835, 359,716 visitors and students; 1855, 395,564; 1865, 477,650; 1867, 556,317; 1868, 575,739.

The Exhibition years of '51 and '62, however, disturbed the regular rate of increase; more than two and a half millions of visits were paid to the Museum in the former, and more than a million in the latter year; while the years *after* the Exhibitions, '52 and '63, showed a great falling off. The visits of students, as well as of the general public, are included in these numbers.

But what, after all, is the use of the Museum? Its historical use we have already referred to, and the scientific use is not less obvious. There remain to be noticed among the "benefits to mankind," which also are and must be "for the glory of God," its use in the advancement of art and science, and its influence in the improvement of taste. Since it is by the application of knowledge to practical life that progress is ever effected, the Museum gives the means of better action, in giving the means of knowledge to the people. One familiar thought will bring clearly before the mind the greatness of the boon thus offered to those who will use it. It is said that in the East civilisation is stationary, and in the West progressive; the Asiatic, to whom "knowledge" is a great and beautiful abstraction, which is alloyed and defiled when it ceases to be purely speculative, receives the patterns of his life and work from his forefathers, copies them with an inobservant and incurious fidelity, and seeks neither to

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invent nor discover any new thing. The European, on the other hand, seeks to understand what it is given him to be and do, and finds in mastery of the facts he knows, the key to others that he knew not of—new modes of work, new sciences, new arts, are suggested to him; his life is ennobled and ameliorated by knowledge thus gained and APPLIED; and he is ultimately blessed with the blessing that necessarily waits upon "him that is faithful in the least."

But not only does the intelligent study of these collections suggest and stimulate invention, it also develops and enlightens taste, or the sense of the beautiful and befitting. We of an over-anxious and over-hasty age may come here to school, and be taught by nature, and by ancient men, that measure and completeness in our work which can only be attained by such patient processes as theirs. We see nature with gentle touches fashioning a pebble in a thousand years into loveliness; we see our fathers giving their transient lives with ungrudging, nay, with joyful toil, to elaborate their work, and thus unconsciously securing for it an immortality of beauty. And as we learn to love and prize beauty from either source, and even as we call it the "unattainable perfection" of nature and ancient art, we are being taught the secret whereby it was, and may be again, attained—the unhasting, unresting method of nature—the patient waiting on his work in which man so worthily followed her. The artist is reminded that the same way to perfection lies open to him as to the Greek of old; the mere observer learns, in the study

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of beauty which came by honest labour, to discourage and avoid that which is false and fleeting in art or workmanship of any kind.

And in these collections, as in a microcosm, the "glory of God" is manifested; not only by the evidence of design and adaptation in each and every object, for which, perhaps, Sir Hans Sloane and the philosophers of his age, chiefly glorified God, but by this—that, on examination, this beauty and luxuriant diversity of life, from its root to its uttermost unfolding, is found to be occasioned and determined by law —this variety to spring from unity, this freedom from necessity. For the "service" of creation appears as "perfect freedom;" its "necessity" as the most spontaneous grace. Modern science has revealed this wonderful union of what appear to us contradictory elements—this reconcilement, in the government of the world, of the free play of individual life with its subservience to universal ends. Thus, while Sir Hans Sloane and his contemporaries rejoiced in the provision for individual development and beauty that they found in every fragment of nature's work, we of this age have almost a new sense and perception given us, in the knowledge that these fragments are truly and indeed parts of a great whole. Surely to have but a glimpse of these unfolding mysteries of creation is "for the benefit of mankind, and the glory of God;"[1] and this we may have, if we choose, in the Museum, where are set forth alike the "process of the ages" and the "long results of time."

[1] See Motto.

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CHAPTER II.

THE EGYPTIAN DEPARTMENT.

"The Egyptians stand forth pre-eminently as the Monumental People of the world."—BUNSEN.

I.—EGYPT AND THE EGYPTIANS.

To the west and south-west of the land of Egypt lie the Libyan deserts; to the south the somewhat less arid country of Nubia or Ethiopia; and on the east, hot winds blow across the narrow sea that divides it from Arabia, a land of few rivers and much sand; but on the north is the Mediterranean, and across it blow the northern winds, tempered and moistened by their journeying over land and sea. And through the midst of the low-lying plain, bounded by rocks of granite, limestone, and sandstone, flows the Nile—"Hapimoou, the Numerous Waters"—and by its bounteous overflow, a barren land is made like to a watered garden. Its course from the cataracts near ancient Philæ to the sea is about 450 miles; it flows within a valley nine miles in mean width as far as Cairo; and soon after divides into two great branches, which fall into the sea at Rosetta and Damietta, forming the plain of the Delta (Δ). Hither, it is said, came the tribe of Mizraim, or Menes, son of Ham, shortly after the Noachian

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deluge.(1) Travelling westward from Central Asia, they passed the isthmus that unites the continents, and found in the valley of the Nile a good and pleasant land to dwell in. They came from what was then the centre of civilisation, bringing with them the highest art and knowledge of their time. Thus, while in many countries the growth from savage rudeness can be traced backward even to the ages of "stone" and "bronze," in Egypt the most ancient remains are those of a people possessing all the essentials of well-being. Analogies between the Egyptian race and its Asiatic neighbours confirm the popular account of its origin. With all their diversity, strong likenesses exist between the Egyptian and Assyrian styles of architecture—the Egyptian face has points in common with the Asiatic, and, as a great philologist has said, the Coptic language, which preserves the ancient forms and roots, "bears irrefragable witness to the primitive cognate unity of the Semitic and Aryan races."

With a climate hot, dry, and pure, and with a soil productive beyond their wants, the Egyptians rapidly increased. Tradition speaks of a priestly or theocratic government as at first established among them; but they have been ruled over by kings from the earliest known times. The kingly power, though absolute in many directions, was in others limited by custom, and by the privileges of the influential castes. First was the priestly or sacerdotal caste. Religious duties and the study of art and science were not

(1) Misr is still the Arabic name for Egypt.

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their sole employment; they administered justice, regulated taxation, and, in fact, all civil affairs were under their control. Members of the royal family (including sometimes even the king himself) held or superintended the chief priestly offices; a third part of all Egypt was the portion of the temple and the priesthood; the caste was exempt from taxation; and even (as we learn from the history of Joseph) when "the famine was sore in the land," the estates of the priests were not sold. The priests were permitted to marry, and their wives were often associated with them in the service of the temples. Extreme abstinence and cleanliness were enjoined on them by their rules, and their ablutions even exceeded the number usually prescribed by custom in the East. The military caste defended the empire from external enemies, and kept peace at home; the regular armies which the great Egyptian conquerors required were drawn by conscription from this class. The agricultural caste were the proprietors or farmers of the land. They were moderately taxed, according to the produce of their farms, for the support of the king and the superior castes; and so abundant were their harvests, that the imposts paid by this caste were the chief part of the state revenue. The fourth, or industrious caste, consisted of merchants, workmen, and artisans of all sorts, among whom sculptors and artists were placed; and thus it has happened that they, whose works secured so lasting a fame for their masters, are themselves unknown. The industrious caste contributed,

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like the agricultural, to the wealth of the nation. Egyptian greatness was, indeed, founded upon the labour of these inferior castes. The farmers grew corn so largely, that in process of time Egypt became the granary of the world, and also exported flocks and herds. The artisans were famous for their manufactures of fine linen, their paper, their pottery and metal-work, and many other manufactures. They built galleys with oars and sails; the chiseling of their granite monuments shows that they must have used tools of the most finely-tempered steel; and paper was made by them from the papyrus, a reed (probably not now to be found in Egypt) which grew in marshy places.

Many dynasties of kings or Pharaohs reigned over Egypt; but we shall see no Egyptian remains in the British Museum of earlier date than the Fourth Dynasty. Yet before that house had begun to reign, the Egyptian people were great and prosperous. Their manner of life was the same then as in far later times; their language different only in a few minor points of construction; and their subsequent history but relates the growth and development of a civilisation which was already flourishing. Egypt was densely peopled; but the poor had an abundance of simple food, and underwent no such struggle for mere life as too often falls to the lot of their brethren in colder and less fertile countries. Nor did they need to take much thought for shelter; the heat obliged them even to sleep out of doors, and they scarcely used their huts, except as store-houses.

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These facts—the density of population, the little labour required for its subsistence, and the time it thus gained for application to other purposes—seem in part to account for the gigantic character of Egyptian buildings. Neither the life nor the labour of the people was precious in the sight of their masters. An Egyptian king, knowing that cheap and abundant labour could be permanently commanded by the state, could design a work of almost any magnitude, however "unproductive," without misgiving lest his plan should be beyond accomplishment. If too vast for one generation to fulfil, the poor, who never ceased from the land, would complete it in the next, under his successor; and the stranger and the captive were also impressed into the work. Soon great cities sprang up, chiefly upon the banks of the Nile; and the country was divided into three provinces, Upper, Middle, and Lower Egypt, or generally only into Lower and Upper. Before the era of the Pyramids, Abydos, or This, the oldest capital of Egypt, had been built in the Upper province, and Thebes had, perhaps, been founded; and, in the Lower, Heliopolis and Memphis had risen, and, like This, had been the abode of kings. Under one of these (Athothis, a lover of literature, also celebrated for his knowledge of medicine) the palace of Memphis was built; and in his reign, too, according to tradition, quarried stone was first used in building. The builders obtained their materials — the hardest granite in the world, the more malleable sandstone, and the calcareous stone

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used for lime and also in building—from rocks of each formation, which are present in the range of hills bordering the Nile on either side.

The Egyptians possessed in a high degree that religious faculty which is "the glory of the human understanding." They have so stamped the impress of religion on all their works, both small and great, that Egyptian remains cannot be understood without constant reference to Egyptian belief. The priesthood cast so much mystery around their faith, that many of its rites and tenets are still subjects of conjecture rather than certainty; but some of its chief characteristics have been made known to us through the researches of Sir G. Wilkinson and De Rougé. The fundamental doctrine of the religion was the unity of the Deity; but this unity was thought too sacred for representation, and HE was known by a sentence, or an idea, being worshipped in silence. The attributes of this Being, however, were represented under positive forms; and hence arose a multiplication of gods, that engendered idolatry, and caused a total misconception of the real nature of the Deity in the minds of all who were not admitted to a knowledge of the truth through the mysteries. The division of the nature of God into his attributes was in this manner:—Regarded with reference to his works, or to man, he was no longer thought of as quiescent, but became an agent; and he was no longer the One, but distinguishable and divisible, according to his supposed character, his actions, and his influence on the world. He was, then,

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the Creator, the Divine Goodness (or the abstract idea of good), Wisdom, Power, and the like; and as we speak of him as the Almighty, the Merciful, the Everlasting, so the Egyptians gave to each of his various attributes a particular name. But they did more; they separated them, and invented figures of gods and goddesses, in order to specify and convey to the eyes of the people an impression of these attributes or abstract notions; and thus in Egypt, as in other countries, the educated and enlightened gave occasion to the idolatry of the multitude by their elaborately symbolic teaching. The uneducated failed to take the same view as "the initiated" of these personifications, and the mere emblems of divinity soon received divine honours, as being the very gods they represented. The Egyptians also represented each god as appearing under a variety of names and characters, and as often assuming the form of animals. The animals so honoured became objects of reverence, and even of worship, in their turn; and thus, by a series of downward steps, the vain imaginations of man "changed the glory of the incorruptible God into an image made like to corruptible man, and to birds and four-footed beasts and creeping things." Those attributes of the Supreme Being which resemble qualities most appropriate to man, strength, courage, &c., were personified as gods; the more feminine attributes, such as gentleness or purity, as goddesses.

The divinities usually had some special seat of worship which they were supposed to protect and

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favour, like the patron saints of Roman Catholic towns. Naturally the power and wealth of the city came in time to influence the popular opinion concerning its presiding deity, so that whatever their original rank in the Egyptian Pantheon, the gods of great cities could hardly fail of being esteemed great. The wife and child of a god, associated with him in a kind of trinity, were also worshipped in his chosen city. This group was theoretically regarded as a combination of "attributes," the third of which proceeded from the other two. The doctrine of these trinities, or, more properly, triads, prevailed from the earliest times, and probably had some philosophical foundation, which the priesthood deemed too abstruse for the common people to understand.

First in the Pantheon was Ammon, Amen, or Amen-Ra (Ra, the sun), the chief deity of Thebes. He represented the one universal force, the "hidden power" of Nature. As Ra, the sun, he was supposed more or less to influence the inferior deities or satellites, and was the tutelary god of On, or Heliopolis. The classic mythology corresponds in many respects with the Egyptian, partly, perhaps, because their origin is identical, and partly because the younger mythology may have derived some of its myths from the elder. The Egyptian gods, therefore, are commonly identified with those Greek gods who seem most to resemble them; and Amenra is known as Jupiter, Ammon, or Zeus. Mut, or Latona, "the mother," mistress of the heavens, was the wife of Amenra. Her double relation to Amenra

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as both mother and wife, probably symbolised the primeval birth of day out of night, and the since equal reign of the two. Khem, the generator, the god of Panoplis, is known as the Greek Pan. Khnum, Noum, Kneph, or Chnubis, the god of the Thebaid (Upper Egypt) and Ethiopia, typifies the creative Spirit. His name signified director; he was the moving principle of the stream, resident in the midst of the pure waters. He is represented in his creative office as fashioning gods and men on a potter's wheel or furnace. This coincidence with the Mosaic account of the creation of man out of clay is especially remarkable, since the worship of Khnum was practised in Egypt hundreds of years before the time of Moses, as the inscriptions on the first pyramid, B.C. 2450, and at Wady Megara, bear witness. His wife Sati was called the "Sunbeam" and "Arrow." Neith, or Minerva, "a secondary manifestation of Mut," was the goddess of Saïs, whence her worship is supposed to have been transferred to Athens. She is represented in green, a sign that she was connected with the under-world, and invisible to mortals; a festival of "Burning Lamps" was held in her honour. Ptah, or Vulcan, was the god of Memphis. He was dwarfed and deformed—the great mechanist.

Among the second and third orders of deities were Chons, or Hercules, "the Pursuer," son of Mut and Amenra, with whom he forms the Theban triad; Athor, or Venus "of handsome countenance," mistress of dancing and sports, goddess of beauty, love,

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and pleasure; Pasht (Artemis or Diana), goddess of chastity, cleanser from impurities, mistress of the goddesses, and beloved by Ptah, worshipped at Bubastis in Lower Egypt—she is represented with the head of a lioness or a cat. Thoth, or Mercury, the ibis-headed, was the god of language and literature, the reputed inventor of writing, the "scribe of the gods," and recorder of the final judgment; at his festival the people eat honey and eggs, exclaiming, "How sweet a thing is Truth!" Ma, allied to Thoth, was the goddess of justice and truth; her emblem was the ostrich-feather. Nefer-atum (Atum) was the "regulator of the two worlds;" he was sometimes depicted with the lily and plumes on his head. The hawk-headed god of war, Munt-Ra or Mars, has for his emblems plumes and the sun's disc; he was the "vanquisher of Typhon." The crocodile-headed Sebak or Sevek, was "the devourer" or the scavenger of nature. Bald-headed Imouth or Æsculapius, was the physician or "giver of life." Anubis (represented with the head of a dog or jackal) was the god of embalming, an art which he is said to have invented: he takes a very prominent place in the oldest sepulchral inscriptions. Nephthys, the sister of Isis, and her constant companion, was called "mistress of the house." Thouëris, a manifestation of Venus, was a hippopotamus-headed goddess, the reputed mistress of Typhon. The four "Genii of the Amenti" were the guardian spirits of the embalmed dead.

We have left to the last the best-beloved group

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of the Egyptian gods—Osiris, his wife Isis, and their son Horus. Osiris and Typhon (who was sometimes called Set, Seth, or Besa, and represented with an ass's head) were brothers, the former being the type of good, the latter of evil. In early times they were both adored as gods throughout Upper and Lower Egypt; for evil was not at first identified with sin or wickedness. The Osirian myth was the great "mystery" of the Egyptian religion. Osiris is fabled to have come upon earth for the benefit of mankind, with the title of "manifester of good and truth," to have been put to death through the malice of Typhon the Wicked One, to have risen from the dead, and to have become the judge of all. He is called the ineffable Osiris, the son who having fought on earth the battle of his father—the lord of the invisible World—had risen and become the only being in the firmament. As judge of the dead he received the soul of the perfect or the justified, purified and blessed, to himself. Apis, the bull of Memphis, sacred to Ptah, was also, according to Plutarch, "the fair and beautiful image of the soul of Osiris." The lion typified Horus his son, "the avenger of his father." The worship of Osiris and Isis was universal and popular in Egypt from the earliest times.

Before recounting the names of the sacred animals, it may be mentioned that probably one cause of the frequent representation of the gods under the forms, or with the heads of animals, is that, according to the popular myth, they were accustomed to disguise

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themselves thus, in order to escape the evil eye of Typhon their common enemy. The hawk was sacred to the solar deities; the jackal, which abounds in Egypt, to Anubis; the cat to Pasht; the shrewmouse to Mut; Apis, as before mentioned, to Ptah; the cow to Athor; the vulture to Muntra; the ibis to Thoth; and the sow was the emblem of Typhon. Other sacred animals, real or invented, were the dog-headed monkey or cynocephalus, the sphinx, the griffin, the ichneumon, the tiny enemy of crocodiles and serpents; the ram, the oryx, the ibex, the goose; the latus and other fishes; the ureus, or cobra di capello snake, emblem of the goddesses and of royalty; the crocodile, scorpion, toad, frog, and scarabæus or beetle. The origin of animal worship among the Egyptians is impenetrably obscure. Strabo says that all the people adored certain of the animals in common—three among the land animals, the ox, the dog, the cat; two among birds, the hawk and the ibis; and two among fishes, a kind of carp, and the sturgeon; and that the worship of other animals was peculiar to certain cities. Probably each city worshipped the animal emblematic of its tutelary god. This degrading form of worship attained its height in the degenerate period of Egypt's history, when it had become subject in succession to the Greek and Roman dominions. Dr. Birch considers that as animals are so frequently employed in the hieroglyphic texts to express *words of action*, they probably symbolised, according to their nature, some quality or function of the deity. Thus, the sheep would signify meekness,

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the dog-headed monkey adroitness, the jackal anger; and these qualities and powers would be suggested by their heads when placed on the human forms of the gods. He also believes that the animals in Egyptian temples were employed instead of statues, and adored by the worshippers. The *individual* animal thus selected from its class for worship was supposed to be an *incarnation* of the divinity it represented, while the whole *species* was respected as *emblematic* of the god.

Wherever we may turn among the Egyptian remains, the strange and mysterious hieroglyphic inscriptions will meet our eyes. It may be of some interest to the reader, therefore, to learn from Dr. Birch's valuable elucidation of the principles of hieroglyphic writing (in his new edition of Bunsen's "Egypt"), how simply and naturally it originated. At first a thought was expressed by the figure or fact with which it naturally corresponded; thus, for example, two eyes indicated the verb to see; a man standing on his head signified to invert, to turn upside down; an ass-headed god holding clubs was no inappropriate symbol for the verb to terrify; and a hand holding a reed would be easily understood to be writing. A woman seated, playing on a tambourine, was (we suppose) an accurate representation of the Egyptian's idea of joy or pleasure; and a jug stood for beer. These symbols were the first essay at the visible expression of thought; but in time the inconvenience of so slow a process became felt, and the *first marks or lines* of the object-drawing

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were made to stand for the *whole object*—as if, having agreed that the drawing of a jug should stand for beer, we were for the sake of speed to agree further that a drawing of the *handle* only of the jug should be sufficient to suggest primarily the jug to the eye, and thence beer to the mind. Thus, by the first process of abbreviation, the hieroglyphics were the hints or suggestions of pictures, which had to be completed by imagination, ere they became intelligible. The sign, however, being constantly written, became less and less *like* even that small part of the picture which it was intended to represent; and it was so *unlike* the thing it actually signified, that its original design soon dropped out of view, and it came to seem no more to those who used it than an arbitrary symbol for a word, like our *&* for *and*. The handle of the jug, hastily written, would turn into a curved line, which would from long association have acquired the fixed meaning of "beer," while it would have ceased to possess any *pictorial* significance whatever. Thus were formed the hieroglyphic signs for a great number of words, which were also used alphabetically, and combined and modified into compound words, continuing, however, to be read in *combination* as they were *separately* spoken, in this unlike the letters of our alphabet. The employment of words alphabetically was especially useful in the writing of proper names. Upon this system the priests soon based a short-hand of their own, apparently for the purpose of secrecy. It was more quickly written and less easy to read than the hiero-

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glyphic, and was called after its inventors, the "Hieratic." The running, or cursive hand, more rapid and less angular than the preceding two, was invented for the use of all, being especially needed by the trading part of the community. This was the people's style—the Demotic or Enchorial. It is graceful and flowing, and was probably almost as quickly written as our own running-hand. The hieroglyphic, the hieratic, and the demotic forms, were sometimes used in one and the same writing or inscription.

Few Egyptian writings have been discovered; one, however, there is, which is proved on competent authority to have been written before any other known book in the world. It is the "Ritual of the Dead," the "inspired work" of the Egyptians, portions of which, mixed up with glosses and commentaries on the text, have been found of the date of 2250 B.C. (Eleventh Dynasty). It is a wonderful evidence of the depth and intensity of the "religious sense" among the Egyptians. Their confident expectation of immortality contrasts strangely with the uncertain and unhopeful feeling of the Greek and Roman about the invisible world. The dead were honoured as greater than the living, because they were nearer to the true life; and, as the past has overshadowed the lives of other nations, so the shadow of the future fell over the life of Egypt. Thus, of its many remains, the most important, those which tell us most of the LIFE of the people, are the sculptured dwellings of its dead. The doctrine of the MATERIAL

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resurrection involved the most careful preservation of the body, and brought about such a matter-of-fact realisation of the life to come in the daily habits of the people as has perhaps never been known elsewhere. Immediately after death came the judgment of *men* on the deeds done in the body. An inquisition was held over the embalmed body, before its descent into the tomb, as to the conduct of the dead, and the condition of his affairs. Accusations were allowed to be brought against him, and if it were proved that he had lived unworthily, or had died in debt to any man, the judges who conducted the inquisition in their public capacity interdicted the rites of interment; the body was carried back to its former abode, and remained there until the relations of the dead had made atonement for his offences, or had paid his debts. Not even kings and priests were exempt from this inquisition. The "Ritual of the Dead" professes to reveal also the judgment passed upon men in the unseen world. It is called "The Book of the Ruler of the Hidden Place," and its origin is spoken of as being the greatest of mysteries. One of the most acute Egyptologists of modern times, whose authority is of the greatest weight with every thoughtful student of Egypt, has justly remarked that, "The problems which this Ritual proposes to every one who pretends to take an interest in the history of the human mind and the destinies of our race are of the highest range." The following is part of a summary given by Dr. Birch:—

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"The principal ideas connected with the earlier part of the Ritual are the living after death and the being born again as the sun, which typified the Egyptian resurrection. The soul is here spoken of as the greatest of things in creation. The deceased goes in like the hawk, and comes out as the phœnix or heron, and enters the great or celestial gate; having passed through the roads of darkness, he comes forth with justification, and eats, drinks, and performs the other functions of life, as if he were still among the living; the corruption of the deceased is wiped out of his heart. One chapter contains a group of prayers addressed to the midday and the setting sun, within the cabin of whose boat the soul eternally traverses the celestial ether."

We quote the "Trial Scene" from Sir G. Wilkinson's description:—

"Seated on his throne, accompanied by Isis and Nephthys, with the four Genii of Amenti, who stand on a lotus growing from the waters, in the centre of the divine abode, Osiris receives the account of the actions of the deceased, recorded by Thoth. Horus, his son, introduces the deceased into his presence, bringing with him the tablet of Thoth, after his actions have been weighed in the scales of Truth. To Anubis, who is styled the 'director of the weight,' belongs this duty; and, assisted by Horus, he places in one scale the feather or the figure of Thmei (Ma), the Goddess of Truth, and in the other a vase emblematic of the virtuous actions of the judged. A Cynocephalus, the emblem of the ibis-headed god, sits on the upper part of the balance; and Cerberus, the guardian of the palace of Osiris, is present. Sometimes also Harpocrates, the symbol of resuscitation and a new birth, is seated on a crook of Osiris, before the god of letters—expressive of the idea entertained by the Egyptians and other philosophers, that nothing created was ever annihilated; and that to cease to be, was only to assume another form, dissolution being merely the passage to reproduction.

"Some of the figures of the dead are represented wearing round their necks the same emblem which appears in the scales after they have passed their ordeal, and are deemed worthy of admission into the presence of Osiris; the purport of which is, that they are justified by their works, weighed, and not 'found wanting.'"

The Hermetic books (as the Ritual is also called) close with an injunction on whatsoever priest might possess them, that he should let no one see the

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sacred ritual, for that would be detestable; but should learn it, hide it, and make (perform?) it.

The doctrines of duty and accountability, which appear thus to have been wrought into the very substance of life, seem not altogether to have failed of effect. The Egyptians, though courageous, as their foreign conquests attest, were mild and humane, at least for their times. Women and children were respected, polygamy was apparently unusual, if not prohibited, and a happy domestic life was not uncommon, if we may judge from the tablet sculptures, where the husband, *wife*, and children, are so often pleasantly grouped. It is some evidence of the internal peace and order of the empire, that women occasionally ruled over it, either in their own right or as regents during a minority; for in a condition of society where might is right, it is found that a woman's hand cannot hold violence in check, and women are not suffered to reign.

Our knowledge of Egypt is drawn from many sources. Manetho (260 B.C.), a priest of Heliopolis, or On, compiled a history of his country in Greek, from the records that he found in the Egyptian temples. It is from this that the received lists of the kings are mainly taken. Something is told us by other ancient writers, Greek and Roman; but, on the whole, Egypt was to the ancient, as it has been to the modern world, scarcely more than a "name of awe and mystery." The story of its monuments was graven on their surface—but in unintelligible characters—and, at once inviting and baffling re-

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search, Egypt seemed to have no fitter emblem than its Sphinx, ever propounding a riddle which no man ever guessed. By the discovery of the famous Rosetta stone, however, the hieroglyphic cypher ceased to be a secret. There are three kinds of writing on this tablet. At the top is the hieroglyphic, used both symbolically and alphabetically or literally; in the middle is the demotic, or popular form of writing; and beneath is a GREEK inscription. It was (as is proved) rightly conjectured by Dr. Young, that each of these inscriptions had the same meaning. He therefore tried by comparison and inference, arguing from the known to the unknown characters, to discover the key to the latter; and it is to his success in this endeavour that we owe most of our knowledge of Egypt.[1] The key once obtained by means of the Greek inscription—which told Dr. Young *what to look for* in the Egyptian—it has been used ever since to unlock new doors of knowledge by zealous and patient explorers and excavators; and more is known to-day of the social and public life of Egypt than the classical ancients ever knew. Space would fail to tell of all the students of Egyptology to whom the public is indebted. Lepsius, Brugsch, Bunsen, Birch, Wilkinson, and Poole, are those of whose information the author has most frequently and gratefully availed himself. The dates here given are those which appear most reasonable; but it is

[1] It should be mentioned that, although Young found out the principle, it was Champollion who really discovered the construction and meaning of the hieroglyphics.

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impossible always to reconcile conflicting statements on the difficult point of Egyptian chronology.

Egyptian architecture and sculpture have this advantage (in common with ancient art-works, but not, unfortunately, with modern), that the sculpture was designed with reference to the architecture; while our statuary is placed in unsuitable surroundings, and looked at solely with reference to its own merits. An Egyptian statue, whether of a man or of a symbolic animal, was generally one of a series, and the series was an approach to some magnificent temple or monument, or, at least, the sculptures were in definite and appropriate relation to some building, save in the rare case when they themselves assumed the proportions of a building (like the colossal figures of the elder and younger Memnon). It would, therefore, be unfair, in looking at the Egyptian remains, to judge of these sculptures—which were really *parts* of a large design—as if they had been intended, like our own, separately to impress the mind. We should rather try to imagine for ourselves the noble porticoes to which they belonged, the temples which they guarded, and thus to understand something of their grandeur, and even sublimity, when in such positions.

The Sphinx face is remarkable for its strangely mingled expression. Power, gentleness, reserve, thought, have all been traced in it. Was it not also the ideal of the *African* type? As Raphael's Madonnas were glorified likenesses of Italian women, as the Greek gods were idealised Greeks, and a

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Dutch painter's Madonna is Dutch in type, so the poor lentil-eating African sculptors seem to have expressed in this one countenance all the possibilities of their strong and patient race.

If there be any true analogy between the childhood of an individual and that of the world, does it not seem to receive apt illustration from the character of Egyptian architecture? It is (it appears to us) child-like in its realistic and minute representation of what is familiar; child-like also in its ideal or imaginative art, namely, in its *invention* of *impossibilities*—griffins, sphinxes, and so on—which it works out into detail with the sober make-believe of a child. Is not the Egyptian love of vastness for its own sake also a note of the world's magnificent childhood. No idea fastens more powerfully on a child's imagination than that of size or bigness.

Most of the remains we shall examine come from the gigantic tombs of kings, or from those of private persons. These last are extremely interesting, as it was the habit of the Egyptians to carve and sometimes paint upon the slabs of the tomb scenes and inscriptions in commemoration of their lost friends' life on earth. The remarkable dryness and purity of the air has preserved the greater number in singular freshness.

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II.—NORTHERN EGYPTIAN VESTIBULE.

SCULPTURE.

Dynasty IV.—XVIII.

The earliest examples of Egyptian sculpture are to be found in the "Northern Egyptian Vestibule;" and so far as at present known these earliest Egyptian sculptures are also the earliest now extant in the world.

First, we observe three fragments of the casing, or covering stones, of the great pyramid (No. 56); near these are sepulchral monuments taken from tombs in the neighbourhood of the pyramid (Nos. 527—535); and at the entrance of the northern vestibule are two false doors (Nos. 157—159), also taken from a tomb at Gizeh. All of these are grouped together, as belonging to the earliest period (the fourth dynasty) to which existing Egyptian remains can be traced. According to the latest calculations, based on the written and architectural evidence of the monuments themselves, their date may be placed about 2450 B.C. The greatest of the three great pyramids was principally the work of the time of Pharaoh Khufu, Cheops, or Suphis, the second king of the Memphite fourth dynasty—a royal house whose origin is fixed by Wilkinson at the distance of four thousand three hundred years from our time, and by Bunsen and others even earlier. The brother of Cheops, Chephren or Shafra, reigned together with him for some time; the names of both are found in the cursive

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Egyptian hand on many of the stones of the pyramid; and there is proof that these names must have been written before the blocks were fixed in their places. During his travels in Egypt—between B.C. 460 and 455 B.C.—Herodotus visited the Pyramids, and gathered much interesting information about them from the priests and guides of the country. What he was told is pretty well known:—That Cheops, on his accession to the throne, plunged into all manner of wickedness, closed the temples, forbade sacrifices, and compelled the Egyptians to build his pyramid; that for twenty years a hundred thousand men were always at work upon it, one such army being relieved by another every three months; that ten years had been previously expended in making the causeway, remains of which are still to be seen, for conveying the stones up to their places—a causeway which Herodotus thought to be a performance not inferior to the Great Pyramid itself; and that he learned, through an interpreter, from a hieroglyphic inscription on the pyramid, that 1,600 talents of silver had been expended on the radishes, onions, and garlic consumed by the labourers who constructed it.

This Babel-like edifice, built of calcareous stone obtained from its site and the mountain on the east of the Nile, behind Toora and Masarah, stands on more than thirteen acres of land, the surface of the four sides of the pyramid being over twenty-one acres in extent. A French engineer computed that the stones used in this edifice would be sufficient to build a wall of 1,800 miles, one foot thick, and ten feet high, round

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France. Its base, a square, was originally 756 feet on each side, and its perpendicular height 480 feet 9 inches—120 higher than St. Paul's, and 278 higher than the Monument of London. The construction of the three Great Pyramids is said to reveal a knowledge of astronomical and geographical science most surprisingly accurate, when we remember that fifteen hundred years after, the science of the Greeks was in its very infancy. It also exhibits, in the opinion of Mr. Piazzi Smyth, whose excavations have lately been attracting attention, some remarkable coincidences of belief between the builders of the pyramid and the Hebrew patriarchs. In the interior of the Great Pyramid are two chambers, unfinished, but intended, the best authorities think, the one for the tomb of Cheops, the other for that of Chephren.

The following translation of an inscription of the age of Cheops is important as containing an allusion to the pyramid, and valuable as an example of the style of inscriptions at this period. It is from De Rougé's "Monuments:"—"The living Horus, the Conductor, the King Chufu (Suphis) the Living; he designed the temple of Isis, the Ruler of the Pyramid near the house of the Sphinx, above the north-west of the house of Osiris, Lord of Rusta (Rosetta); he built his pyramid near the temple of that goddess."

In the immediate vicinity of the great Pyramid stand two others, not quite so large, the one erected by Chephren, the other by Mycerinus, the remains of whose coffin and of whose body (it is supposed) are exhibited in the "First Egyptian Room" of the

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Museum. Near by are numerous tombs enclosing the remains of princes, and other distinguished contemporaries of the above-named Pharaohs, in which many interesting sculptures have been found. The following sketch of his first sight of the Pyramids is given us by Lepsius, who was one of a scientific expedition sent to Egypt in 1842 by the Prussian Government:—

"It is impossible to describe the scene that met our view when we emerged from the avenues of date-trees and acacias; the sun rose on the left behind the Moqattam hills, and illuminated the summits of the pyramids in front, which lay before us in the plain like gigantic rock-crystals. All were overpowered, and felt the solemn influence of the splendour and grandeur of this morning scene. About thirty Bedouins gathered around us, and waited for the moment when we should ascend the pyramids, in order to raise us, with their strong brown arms, up the steps, which are between three and four feet high. Scarcely had the signal for departure been given, than immediately each of us was surrounded by several Bedouins, who dragged us up the rough steep path to the summit, as in a whirlwind. A few minutes later, and our flag was unfurled on the summit of the oldest and highest of human works that is known. The panoramic view of the landscape spread out at our feet next riveted our attention. On the one side the Nile valley, a wide sea of overflowed waters, intersected by long serpentine dams, here and there broken by villages rising above its surface like islands, and by cultivated promontories filling the whole plain of the valley that extended to the opposite Moqattam hills, on whose most northerly point the citadel of Cairo rises above the town stretched out at their base. On the other side, the Libyan desert, a still more wonderful sea of sandy plains and barren rocky hills, boundless, colourless, noiseless, enlivened by no creature, no plants, no trace of the presence of man, not even by tombs; and between both, the ruined *Necropolis*, whose general position and simple outline lay spread out clearly and distinctly as on a map. What a spectacle, and what recollections did it call forth! When Abraham came to Egypt for the first time, he saw these very pyramids, which had been already built many centuries before his coming. In the plain before us lay ancient Memphis, the residence of the kings on whose tombs we were then standing; there dwelt Joseph, and ruled the and under one of the most powerful and wisest Pharaohs of the

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newly-restored monarchy. Farther away, to the left of the Moqattam hills, where the fruitful low ground extends on the eastern arm of the Nile, beyond Heliopolis, distinguished by its obelisk, begins the blest region of Goshen, out of which Moses led his people to the Syrian desert. It would not, indeed, be difficult from our position to recognise that ancient fig-tree on the road to Heliopolis, at Matarieh, under whose shade, according to the tradition of the country, Mary rested with the infant Christ. How many thousand pilgrims of all nations have since visited these wonders of the world, down to ourselves, who, the youngest in time, are yet but the predecessors of many other thousands who will succeed us—ascend these pyramids, and contemplate them with astonishment."

The great Sphinx had also been carved before the close of the fourth dynasty, as we learn from the above inscription of the time of Cheops. This androsphinx, or man-headed lion, seems in its watchful repose the fit guardian of the Great Pyramid, from which it is distant about a quarter of a mile eastward. It is 190 feet long, and sixty-two feet high in front. We need not dwell upon the expression of the face, with which the representations in the Crystal Palace have made every reader familiar, and which has become the type to our imaginations of all that is secret and inscrutable. A fragment of the Sphinx will be found in another room of the Museum. But now, leaving the casing-stones of the Pyramid, we come to the glazed case of sepulchral monuments from the neighbouring tombs. Here the boldness of the incised hieroglyphics—unsurpassed in this respect by any later specimens we possess—evidences a degree of artistic skill that we are surprised to find in so remote an era.

The portion of a wall of a tomb (No. 527) of the fourth dynasty, B.C. 2450, contains a dedication to the

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deity under the form of Anubis, the god supposed to have watched over the bodies of the embalmed. Anubis is generally represented with the head of a dog or jackal. This dedication is in memory of Ankh-haf, a treasury clerk, who is seated with his wife Neferset at a table spread with viands for the dead. No. 528 represents Ru and his wife Tent in a similar position. The two false doors (Nos. 157, 157*) should next be examined. They resemble in architectural character most of the earliest tombs found at Gizeh. In these companion-slabs, Teta, an officer of state under King Chephren, the builder of the second Great Pyramid, sits with his wife Tebt at a table or altar of offerings, the children being also present. The lady Tebt is seen with her right hand on her heart, as if vowing eternal fidelity to Teta, who stands opposite to her; she is clothed in the simple tightly-fitting dress commonly worn by the Egyptian women, and has ornaments round her neck, her hair hanging loosely over her shoulders. Stepping back into the vestibule again for a moment, we see in the middle of this hall the statue of an officer (head wanting) from a tomb near the pyramids. Just behind him is a small seated statue of one Betmes, who held an important office in his day, according to the hieroglyphs upon his shenti, or apron, and who is equipped with the *hab*, hoe, or pickaxe, for the performance of certain mystical labours in the peaceful fields and isles of the departed. Both these statues belong to the fourth dynasty, and are excellently wrought. There is grace in the erect bearing of the

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standing figure; and Betmes, with his thick crop of hair parted in the centre, has one of the most agreeable profiles to be seen in any early Egyptian collection. This statue is in syenite, but it looks like a bronze. In these two figures we have ample illustration that the earliest sculptors of the land of Kham, though bound by technicalities that were not favourable to the development of *expression*, could throw grace, feeling, and almost humour, into their works.

The Museum is not rich in remains of the time of the fourth Pharaonic dynasty. Lepsius, however, and other excavators in the valley of the Nile, furnish us in their works with copies of the monuments and tombs of that age, which greatly facilitate our understanding of the mode of life of primitive Egyptians. It can have differed little from that of later generations. A writer on the subject has said—"In the tombs of the pyramid period are represented the same fowling and fishing scenes; the rearing of cattle and wild animals of the desert; the scribes using the same kind of reed for writing on the papyrus an inventory of the estate which was to be presented to the owner; the same boats, though rigged with a double mast instead of the single one of later times; the same mode of preparing for the entertainment of guests; the same introduction of music and dancing; the same trades, as *glass-blowers*, cabinet-makers, and others; as well as similar agricultural scenes, implements, and granaries."

Of the fifth dynasty we possess no important

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specimens of sculpture. Under the first window in the NORTHERN EGYPTIAN GALLERY are examples of the art of the times of the Pharaohs, from the sixth to the twelfth. No. 455, coloured, is a very good specimen of animal sculpture. It is a seated jackal, the living emblem of Anubis, who was the "natural" son of Osiris and Nephthys, but still the beloved of Isis the wife of Osiris. Here Anubis is fulfilling his office of "the good guardian," the opener of the disc of the sun, of which his father Osiris was the eternal soul. No. 143 is a piece of richly-coloured carving, in bas-relief, from the ancient city of Abydos, taken from the tombstone of a military commander. The three seated women are his wife Netnub, his mother, and his nurse, all beautifully executed. In the tablet of Akarur (131), also from Abydos, the figures are well designed and chiseled. No. 196 represents Kati-emsaf and his family; two of the figures are nude, and the expression of the group leads us to suppose that they are "treating each other with freedom of recrimination." No. 112 is dedicated to Osiris, as the great judge of the dead, and to Anubis, as the watchdog of the embalmed body, on behalf of Pepisetheb, an officer of one of the Pharaohs belonging to the sixth dynasty. No. 159 is the largest and finest in this group of sculpture; it has been rather roughly used, but the excellent workmanship of the figures is still apparent; it is considered to be a very ancient monument, and contains, as well as a dedication to Osiris, a prayer for Rutkar, a priest, who sits by his spouse Ata; a domestic scene is before them, in which a calf and its

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mother are prominent objects. The slab 162 is of an early date; it was erected to the memory of Ameni, a military officer, and bears reference to several festivals. These monuments are mostly of calcareous stone; and are equal in design and execution to those of the first period (fourth dynasty). It is not unlikely that while the sculptors of the eleventh dynasty, seated on their three-legged stools in a shady spot by the banks of the flowing Nile, worked leisurely but carefully at some newly-ordered tombstones, occasionally ejaculating hopes that the beloved Osiris, the "I know the Gate," would conduct them through the passage from death to life, when their time should come, they may have heard of the arrival of the patriarch Abram, and of the "grievous famine" in the land of Canaan, which had driven him and his into the luxuriant country. Abram and Sarai gazed upon the pyramids and temples, and they may even have noticed the very tablets on the tombs that are now before our modern eyes. What Pharaoh was then ruling in Egypt is not yet certainly known; there is, however, hardly any doubt that he was one of the Hanntefs of the eleventh dynasty, perhaps that one whose handsomely-decorated coffin is to be seen in the mummy-room of the Museum.

The period of the twelfth dynasty was also one of cultivation and prosperity, Amenemha I., the first of this house, began to build, as a tomb for himself, in the Arsinoïte province, the marvellous Labyrinth, which was added to by succeeding monarchs. Of this receptacle for the remains of kings and of sacred

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crocodiles, Herodotus says that if all the walls and other great works of the Greeks could be put together in one, they would not equal it, either as regards the labour or expense bestowed upon its structure. The upper chambers he saw with his own eyes, and found to excel all other human productions; the passages through the houses, and the varied windings of the paths across the courts, excited in him infinite admiration, as he passed from courts to chambers, and from chambers to colonnades, and from the colonnades to fresh houses, and again from these into courts unseen before. The roof was throughout of stone, like the walls; and the walls were carved all over with figures; every court was surrounded by a colonnade, and was built of white stones, exquisitely fitted together. The famous Osirtasen I., the original Sesostris, prototype of Rameses II., succeeded Amenemha I. His sway not only extended over all Egypt, but over part of Ethiopia, where he built a great fortress at Semneh, to protect the frontier of the Pharaohs. It was in the reign of Osirtasen I. that Joseph was brought into Egypt and sold to Potiphar, a captain of the royal guard; and it was this Pharaoh who elevated Joseph to the office of shallît, grand vizier, or regent, over the whole land, after the interpretation of the two dreams. The Egyptian name of Joseph, Zaphnath-paaneah, must have been recorded thousands of times; but from the nature of his office, it is likely to have been inscribed more frequently on papyrus than on stone. There is every reason to expect that, as the study of Egyptian

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antiquities becomes more extended, his name will be discovered.

Of Osirtasen himself, however, we have a few memorials; the beautiful tablet 572, to which, with others, attention will be presently drawn, was executed during his reign. It should be added, that under the twelfth dynasty the great reservoir or lake for the waters of the Nile was excavated at Mœris, beyond the Sakkarah pyramids. This was a yet more astonishing work, says the Father of History, than the wonderful labyrinth; and Diodorus states that the queens of Egypt derived a part of their pin-money from its valuable fisheries. The finest specimens of the monumental work of this period to be seen in the British Museum, and probably in Europe, are those displayed in the Northern Vestibule. Here, the long glazed case labelled "Sepulchral Tablets," contains, chiefly, sculptured and coloured representations of altars, with offerings upon them dedicated to Osiris, "The rising and the setting Sun, and the final judge of all," for the persons figured or named in the slabs (Nos. 557 to 575). No. 558 is a very finely-worked bas-relief, the tablet of Nemki, a chief who lived under the twelfth dynasty, and whom Joseph may have known. He stands before his table of offerings—first-fruits and firstlings for the revered Osiris—holding his left hand to his heart. The various offerings, the vase under the table, the hand to the right, emblematic of industry, and the explanatory picture-words on the top of the stone, are all highly

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finished. Yet this tablet was put up nearly 4,000 years ago, "to the memory of Nemki." No. 560 is the figure of the architect Herkhen, seated in a simple but elegant chair. No. 562 is, we think, the most exquisite example of tomb-sculpture which our collection contains. It is the figure of Hanntef, who died in the reign of Osirtasen I., and was also contemporary with Joseph. He leans forward on a stick, as if expecting some event —it may be the return of his spirit to the deity, which to the Egyptian was the *status omnium bonorum aggregatione perfectus*. This bas-relief evinces considerable anatomical skill on the part of the sculptor; we observe the protrusion of the muscles of the chest, caused by throwing the weight of the body on the staff, and the consequent treatment of the knees, legs, feet, &c., which is admirable. The hieroglyphics on this beautifully-preserved tablet of Hanntef are cited by Dr. Birch in proof of the belief of the Egyptians at this period in the doctrine of the immortality of the soul. "The inscriptions of the twelfth dynasty," he says, "are filled with extracts from the Hermetic books or rituals, according to the formulæ of which, to feed the hungry, give drink to the thirsty, clothe the naked, bury the dead, loyally serve the king, formed the chief duties of a pious man and faithful subject."

In 565, the women are painted yellow and the men red; and we shall find them thus distinguished in almost all Egyptian paintings. Several colours are introduced into the tablet of Sebekaau (566), who

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sits at a well-spread table of offerings, his wife standing before him holding a lotus-flower, the emblem of the renewal of youth. "Sebek" was a popular component of proper names after the twelfth dynasty, probably because the queen Sebek-nefru (Scemiophris) —whose signet-ring will be found in the first Egyptian Room—was beloved by the people. In 567, the *double outline* for the ear, eye, lips, &c., is noticeable. 568 is the tablet of Nuharsi. The four large portraits are carefully wrought, and the action of the figure on the extreme left is good; on the altar are various articles of food. 571, the tablet of Senathar, represents a group of several figures, and is in excellent preservation.

Crossing to the other side of the vestibule, we see in No. 101 a tablet elaborately sculptured, to the memory of a gentleman of the twelfth dynasty, Nebpu-Osirtasen. He held office in the reigns of Osirtasen I. and Amenemha III., a proof that the three Pharaohs who intervened did not hold the sceptre long. The high rank of the men standing in this group is denoted by the unusual length of their robes. Just under this tablet, at the side, is one of the most elaborately-wrought bas-reliefs in this series (580). There is delicate finish in the close-fitting wig of Sebeksen, his girdle, fluted robe, and armlets; in the long pendent head-dress of his wife, and the massive necklaces of both; vigour in the moulding of his figure, and grace in the quiet erect bearing of the woman. She holds offerings in her hand, and other offerings are on the altar. The tablet

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579 is remarkable and interesting, because, being unfinished, it shows us how the sculptors of the twelfth dynasty were accustomed to work. Vertical and horizontal lines in red paint were first drawn upon the tablet, and the squares thus formed helped to preserve the canon of proportion. The outlines of the figures or objects to be represented were then traced in black, and the fixed number of squares given to each part. The sculptor then began to work with his metal tools. This tablet was erected in memory of Userur, a sculptor; and we may reasonably conjecture, from its unfinished state, that it was his own work, and that death having stopped his hand before he was able to complete it, his family determined that the tablet should be put up just as it had been left. The unfinished portion is at the bottom. The two male figures on the left are sketched out in the black outline, and two of Userur's daughters, who precede them, are also partially sketched. Traces of the red squares are seen in the upper row of figures, and red and black lines in the five rows of hieroglyphics above. 585 is the tablet of Serannut, a superintendent of the offerings of all the gods, under the twelfth dynasty. Following this is the gem of the painted tablets (586). The variety and mellowness of the colours still thick upon the bas-relief, and the skill displayed in the carving and arrangement of the figures are conspicuous on a mere cursory view of this tablet. It is sacred to the memory of Atai, son of Sebeksi, a superintendent of the shrines of Amenra (the One

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Universal Force). Its date is the fourteenth year of Osirtasen I.; Sebeksi was, therefore, contemporary with Joseph; and the portraits of the ladies here may help us to imagine Joseph's wife Asenath. In the upper stage or story Atai is seated with his wife Aura on the double chair in use among the Egyptians; they have a table of offerings before them, groaning, one might say, under the weight of viands, which are all minutely represented. A youth places a second bird upon the table, and a little boy brings his simple but acceptable offerings of a flower and a very small bird. These are the sons Hantef and Amenemha. In the lower story, where the subject is continued, Atai rests upon a staff, surveying his daughters Sebeksi and Usersi, two handsome Egyptian girls, who bear offerings of flowers in their hands, and wear a somewhat extravagant head-dress. Above this family group are four rows of hieroglyphics, coloured light blue, giving a brief history of Atai. In No. 587, the monument of Amenemha, the variety of vases is worth notice.

Before quitting this early section of the Egyptian department, three statues in dark granite and basalt should be examined. No. 100 is the seated figure, nearly life-size, of Mentuaa, a military officer of high rank, or a priest, under the eleventh dynasty, which held its court at Thebes. The face has been "restored;" the muscles of the breast, arms, and back, which is unsupported, are expressed; the chest is broad; the hands, one of which holds the folded sash of office, are placed upon the knees; the dress is

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the short fluted tunic. This statue, with those of Betmes and the headless chief, and the tablets just inspected, all belong to the first period of Egyptian sculpture, which was more realistic, on a smaller scale, and less influenced by the religion of the country than the sculpture of the eighteenth and succeeding dynasties. No. 777 is the statue of Ameni, also a functionary of the eleventh dynasty. He is seated on the ground; the profile is here, as in most of the portraits, much more pleasing than the full face. No. 462 is a statuette of Amenemha, a governor of the west of Egypt during the twelfth dynasty. He is seated upon a throne dedicated to Osiris, holding the sash of office; the figure is good.

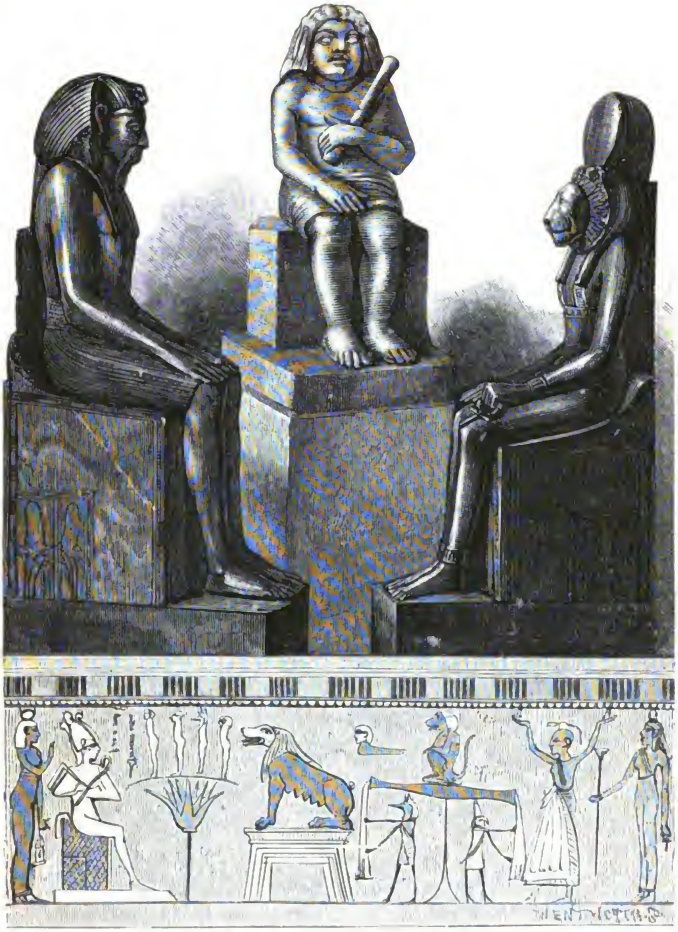
III.—NORTHERN GALLERY.

STATUARY.—BAS-RELIEFS.—FRESCO PAINTINGS.

Dynasty XVIII.

The monuments we shall next examine will be chiefly those of the eighteenth and succeeding dynasties, little being comparatively known of the dynasties that fill up the interval between the twelfth and eighteenth. The thirteenth dynasty fixed its capital at Thebes, but was driven thence into Ethiopia by a pastoral race which invaded the country on the north-east. The fourteenth dynasty was Zoïte. The fifteenth, sixteenth, and seventeenth, were composed of shepherd or Arab kings, called

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EGYPTIAN ANTIQUITIES.

PHARAOH AMENOPHIS III., "MEMNON."
(From the Memnonium, at Thebes, 18th Dynasty.)

STATUE OF BETMES,
An Officer of State under the 4th Pharaonic Dynasty.
(From a Tomb near the Pyramids of Gizeh.)

PASHT, THE GODDESS OF CHASTITY.
Statue No. 63, inscribed with the name of SHISHAK.
(From Karnak, 22nd Dynasty.)

THE TRIAL SCENE (*see page* 30).
From the Vignette in the Papyrus of Petharpira. (Ptolemaic Period.)

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Hyksos, who introduced horses and chariots into Egypt. During the time—some hundreds of years —of their domination, they cruelly treated the Egyptians, and insulted their religion, but the general condition of the country does not appear to have suffered very considerably. Amosis, the first king of the eighteenth dynasty, drove this detested race out of Egypt, and took possession of both Upper and Lower Egypt. He was a wise as well as warlike monarch; he it was who introduced the system of registration, by which every person in the land of the Pharaohs was required to appear once a year before the governor of his district, and to prove that he got an honest livelihood, on pain of death if he failed to do so. Solon borrowed this law for the Greeks; and Herodotus wrote of it with praise. Amosis was succeeded by Amenophis I., who extended the frontier of Egypt, and enlarged the already extensive temple at Karnak. The former married Aahmes-nefert-ari, an Ethiopian, who was known as the "black queen;" the latter, the fair lady Sat-en-aha-mes. The full-length portrait of Aahmes on the fresco from Gourneh, in the Hay collection, represents a tall, finely-proportioned, handsome woman. Both queens are portrayed on the tablet (297) of Judge Amen-men of Thebes, whose patron was Amenophis I. [1] As

[1] At the time of the purchase of the Hay collection for the Museum (November, 1868), it was reported that this black queen was no other than that "Pharaoh's daughter" who adopted Moses. This could not be. Moses was not born till many years after Aahmes-nefert-ari, not, according to Brugsch, till B.C. 1401, in the sixth year of the reign of Rameses II.

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examples of the artistic skill of this time the reader should examine Nos. 186, part of the tomb of Pai; 317, the tablet of Hara, who worships the now deified Amenophis I.; 591, Pasheti's altar; and 594, a tablet in the shape of an altar of libations. Thothmes I. and II. reigned between Amenophis I. and the third Thothmes, whose colossal head we find in the hall of statuary. So many of the Egyptian remains in the Museum have been discovered among the ruins of Thebes, that it may be well that we should know something about this great city before proceeding farther.

Four villages, Karnak and Luxor on the east, and Gourneh and Medinet-Abou (Memnonium?) on the west of the river Nile, form the site of the "hundred-gated" Thebes, of which Homer sang. It is said to have extended, in the time of its splendour, above twenty-three miles, and to have been able upon any emergency, to send out against an enemy twenty thousand fighting men, and two hundred chariots, from each of its gates. This was the Biblical "No," or "No-Ammon," and the Greek "Diospolis;" so called because Zeus or Jupiter (who was originally the great Egyptian god, Ammon, or Amenra) was worshipped there. Anciently it was the capital of the whole country; and more recently, of Upper Egypt. Belzoni, who excavated the head of Thothmes III. at Karnak, says that Thebes appeared to him like "a city of giants, who, after a long conflict, were all destroyed, leaving the ruins of their various temples as the only proofs of their former

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existence." Of this enormous city Karnak preserves the largest and the finest specimens of architecture. One of its twelve great approaches was an avenue of guardian sphinxes, upwards of 6,500 feet long; and its celebrated "Hall of Columns," the wonder of every visitor, has 144 stupendous supports, some twenty-six, some even thirty-four feet in circumference. The hall was roofed with massive slabs of stone; its width was about 338 feet, its depth 170 feet. Champollion, the well-known Egyptologist, speaks of it thus: "The imagination, which in Europe rises far above our porticoes, sinks abashed at the foot of the one hundred and forty columns of the hypostyle hall of Karnak;" and Professor Long has computed that four such churches as St. Martin's-in-the-Fields might stand side by side in the area of this hall, without occupying the whole space. But this imposing court covers only one-seventh part of the area enclosed by the walls of the great temple of Karnak, which was ornamented with obelisks seventy feet high or more, and with seated and standing statues, chiefly in granite, from twenty to thirty feet in height. Thebes was the work of various dynasties and ages. Even the Ptolemies appear in the list of the later conquerors who contributed to the magnificence of its temple; but its greatest works were owing to the Pharaohs of the eighteenth dynasty.

We now turn to the long case of sepulchral tablets and other monuments of the eighteenth, nineteenth, and twentieth dynasties. In this compartment the work varies in merit. 556 is a roughly-executed

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example of the nineteenth dynasty; but 551, a large tablet of the previous dynasty, when boldness had become a characteristic of Egyptian sculpture, shows skill both of design and engraving. It is sacred to the memory of Haremhebi, a royal scribe and standard-bearer, who prays first to Ra, the hawk-headed god with a disc or sun on his head, giver of light for the blessed in the next life; next to Thoth, the ibis-headed scribe of the gods, who recorded the final judgment passed on the dead; and, thirdly, to the goddess Ma, who wears in her hair an ostrich feather, the emblem of truth and justice. The complete figure of Haremhebi is seen in the door-jambs (550—552); in the latter it is beautifully traced in outline: he is habited in the curiously-arranged fluted robe, worn on great occasions. The gods and goddess have been coloured, the last very carefully, her dress being red. The figure of the goddess is simple and pleasing, such as we should expect a representation of Truth to be in the childhood of art. The slab contains, besides, twenty-five rows of hieroglyphics. In 555 the Theban judge Shaembekhen adores Ra, the solar deity, and Athor or Venus under the form of a cow; in the upper part is the ark of the sun, an important feature in Egyptian worship. The judge was held in high esteem by the Egyptians. Justice was administered without payment and without respect of persons, on principles of common sense and equity; and the Pharaoh himself could officiate as judge with no loss of dignity.

The larger Egyptian statuary must now occupy our

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attention. A lofty gallery, the best in the Museum, 330 feet long, and about forty in breadth, has been provided for it. This gallery is filled with a collection, unrivalled as a whole in Europe, of sculpture of various sizes, executed under various dynasties, beginning with the eighteenth. Let us stand under the great red granite head of the Pharaoh Thothmes III., and take a general survey of what there is to be seen. Close to us is an outstretched arm of the same colossal proportions as the head of Thothmes; here, are colossal heads and seated figures, wrought in light, dark, and black stone; there, red granite lions, and a huge ram's head. We catch a glimpse of two giant faces between the columns in the central saloon; kneeling, sitting, and standing figures, some with altars before them, are seen farther down: a monster scarabæus or beetle, tapering obelisks, ponderous sarcophagi, and, last of all, the famous Rosetta stone fill up the distance. Flanking all these, which present every shade of sombre colour, are hundreds of smaller objects, some of which are too far from our present stand-point to be seen distinctly. Waagen, the German art-critic, says in reference to this assemblage:

"The ancient Egyptians were certainly a people endowed with a mighty will, and carrying that will into effect with wonderful energy; for, while a hundred other nations have disappeared from the face of the earth, without leaving behind them even the slightest trace of their existence, innumerable forms, bearing the impress of incredible labour, and that in the most durable materials—gigantic crystallisations, as it were, of primeval civilisation—give us even now a clear view of the manner of their existence, and after the lapse of more than 4,000 years stand before us as perfect in preservation as if the last stroke had been put to them only yesterday!"

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For the possession of some of these remarkable monuments the nation is indebted to the generosity of foreign travellers—Burckhardt, Belzoni, Caviglia—for that of others to the liberality of George III., Sir J. G. Wilkinson (who has given us so much valuable information about the Egyptians), Sir J. Bowring, Sir Henry Ellis, who preceded Mr. Panizzi in the principal librarianship of the Museum, Colonel Howard Vyse, one of the excavators of the great pyramids, and many others. Numerous specimens have also been purchased from the collectors, Mr. Salt, Mr. Sams, Sr. Anastasi, Sr. Athanasi, Mr. Barker, Mr. Hay, and others, with the funds which the House of Commons, alive to the importance of securing ancient historical monuments for the country, has most wisely voted from year to year for the use of the Museum. For those given to us by George III., we are in the first place indebted to the French savants who collected them in Egypt, and next to the British troops, who fairly won them by their victory in the memorable battle of Alexandria, on the 21st of March, 1801, inasmuch as on the capitulation of that city, a few months after, the antiquities came into the possession of our army.

The gallery is divided into three apartments, called respectively, the Northern Gallery, the Central Saloon, and the Southern Gallery. We avail ourselves of these divisions in our description; and beginning with the *Northern Gallery*, with which we have been already occupied, turn our attention to the colossal head by which we have been standing (No. 15). It was found at Karnak, and is

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part of a statue of the eighteenth dynasty, erected in honour of one of the greatest kings that ever wore the the *pschent* of Egypt. Thothmes III. succeeded to the Pharaonic power in 1574 B.C. (an absolute date according to Bunsen), when death put an end to the regency of his sister or mother-in-law, whom Thothmes so much disliked that he had her name erased from the monuments on which it had been inscribed, and his own substituted. He did not take the whole power upon himself till 1552 B.C., his brother Thothmes II. having occupied the throne with him for twenty-two years. Egyptian records tell us that he was great both in peace and in war; he carried his arms far into Ethiopia, into the Sinaitic peninsula on the north-east of Egypt, and even into Syria and Bactria. In the great but ill-fated Nineveh he is said to have reared a monument to acquaint posterity with his visit. He extended and beautified southern Thebes, the seat of his empire, and added the granite sanctuary to the Karnak palace. In Lower as well as in Upper Egypt, numerous buildings of considerable architectural merit were erected by his command, and others that had fallen into decay were restored. Very fine obelisks were set up in various cities during his reign. The well-known "Cleopatra's Needle," now lying in the mud at Alexandria—of which there is a fragment at the side of the head of Thothmes—is one of them; and there are several still entire. The name of Thothmes III. has been found on more bricks and votive beetles (scarabæi) than that of any other Pharaoh, a proof of the extensive

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nature of his building operations, of his popularity, and of the length of his reign, about forty-seven years. The head of Thothmes is a good example of the *second period* of Egyptian art, in which a large and massive style almost entirely supplanted the delicate bas-relief work of a former time. This head differs in type from that of Rameses II., which we shall presently examine; the thick lips, the peculiar curving and breadth of the nose, and the full cheek, indicate a Nubian origin, and it is especially interesting on this account, as types of the primitive Ethiopian race are no longer to be met with. Thothmes is represented as in early life; the expression is calm and benevolent, rather than highly intelligent. The mutilation of the left ear, the chin, and royal beard, or beard-case, does not materially detract from the worth of the sculpture. Such mutilation of statues was a frequent practice of the Assyrians, Babylonians, and Persians, who, regarding the beard as the hallowed token of manhood, delighted to insult a conquered nation by thus disfiguring its venerated images. Thus we find Jeremiah prophesying (xliii. 13) that Nebuchadrezzar, the Babylonian king, should break the images of Beth-shemesh, in the land of Egypt; and this very head of Thothmes may have been one of those thus broken by the soldiers of the army of "the hammer of the whole earth." The covering of the head, called the *pschent*, occupies a very large portion of the composition. This pschent was a combination of two caps, one on the other—the *teshr*, the red cap or crown of Lower Egypt, and the *hut*, a conical cap

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with a knob, the crown of Upper Egypt—and denoted the Pharaoh's supremacy over both provinces. The fractured ornament on the front of the teshr, the under cap, represented a serpent, an emblem of regal authority. The whole is in red granite, mottled with white and black, and has a lustrous polish still shining upon it, which sets off admirably the clear cutting of this massive work. The left arm, with a portion of the shoulder belonging to the same statue of Thothmes, lies close by (55); its execution is on a par with that of the head; the hand, which is rather small, probably held a staff. This statue, about twenty-six feet in height, stood erect, with one foot slightly in advance, and with the arms at rest by the sides, against one of the square columns or pilasters of the granite sanctuary at Thebes (or Karnak).

We observe in connection with this period two of the curious statues of the "squatting design," also from Thebes—that of the good-looking Prince Anebni (55 *a*), and that of Banofre (48). We gather from the rendering given by Dr. Birch of the blue-coloured inscription on the former monument, that it was erected by the orders of the Queen Regent before referred to, and by her brother Thothmes III., "As a royal offering to Amenra, lord of the thrones of the world; to Osiris, ruler of eternity; and to Anubis, resident in the divine abode, the director of the embalming, lord of To-sor, for the sake of obtaining the gift of an abode, well provided with oxen and geese, clothes and incense, wax, and all other good and pure things (all set out on their tables at the end of every

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day) . . . for the royal son and prince Anebni, the victorious chief, celebrator, or bard of his god, showing his love for his lord by his performances, serving his lord on his journeys in the north and south," &c. This is a good example of the usual style of dedicatory inscriptions. The offertory for Anebni, if one



THE MILITARY CHIEF BANOFRE.
18th *Dynasty. Thebes.*

may so call it, mentioned on the pedestal, consists of a vast quantity of flesh, fowl, wine, incense, wax, clothes, plants, as well as all other gifts, all kinds of divine incense, and all other good and pure things. A somewhat similar invocation is on the companion statue of Banofre, who was a military chief at the commencement of the eighteenth dynasty; this statue is in black basalt, while that of Anebni is in limestone.

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We may here observe another statue in the same attitude (512), that of the officer Nebta, dedicated to Amenra. In the fragment 103 we see an Egyptian scribe seated at his work with his ink-slab tied to his left leg; he is Amenhept, the chamberlain of a princess, and evidently a king's favourite, for his statue was originally placed, by royal command, in the temple of the greatest of the gods, Amenra.

We might suppose that the "left colossal leg from the statue of a deity or king," in red granite, placed behind the head of Thothmes, belonged to the same figure; but there is no evidence to lead to this conclusion, and the label is silent as to the place of its discovery. From the grooving at the side of the leg we may infer that the foot was firmly put upon the ground. Near this fragment is a red granite stelē, or memorial pillar, from Karnak, about five feet and a half high, on which Thothmes III. (eighteenth dynasty) is represented at both sides with Munt-ra (the hawk-headed god, *Mars*), and Athor or Venus (the female figure with the heifer's horns holding a disc). They are hand in hand. Thothmes, by the aid of Munt-ra, obtains victories, for which he is rewarded by the favours of Athor. This monument has been much injured, but its fine polish still remains.(1) In the statuette 168 the same Pharaoh is seen kneeling on his nine enemies (signified by nine bows), and attributing his victories to the hawk-headed warrior-god. The head of this statue bears no resemblance to

(1) Bonomi supposes that these figures of deities were re-cut after their demolition by the disc worshippers.

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Thothmes III., and it will be at once perceived that it has been artificially joined on to the rest of the figure.

Few memorials have come down to us of the short and comparatively unimportant reigns of Amenophis II. and Thothmes IV., the successors of Thothmes III. (eighteenth dynasty). The family group (31), however, is contemporary with Amenophis II. It represents the priest Atu seated beside his sister, probably sister-wife, Hanur, a priestess; they clasp each other with one arm; their son Neferhebf, also a priest of the deified Amenophis II., sits between them on a low stool. Red paint lies thickly on the priests, and yellow paint upon the priestess. To the successor of Amenophis II. (Thothmes IV.) is attributed the erection of the small temple between the fore-paws of the great Sphinx, wherein he is seen adoring that vigilant monster. From this temple Captain Caviglia brought and presented to the Museum the small lions (439 and 441), the head of a sphinx (464), and the hawk (437). The piece of limestone (58), is a portion of the beard of the Great Sphinx itself; and 443 is part of the uræus or sacred serpent, which ornamented its forehead. In the one we can just make out the chequer-work or plaits of the beard, and in the other the thick frog-like throat, and one eye. Traces of red ochre are visible on these fragments; the Sphinx having been originally coloured red and yellow.

The fourth Thothmes' queen was the Mautemua whose sacred shrine, in the form of a boat or ark, which originally held a small statue of her, is ex-

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hibited in the gallery (43), near the head of the great Thothmes. She was an Ethiopian, of the same race as the "Stranger-kings," who ruled Egypt shortly after the time of Amenophis III., and who were so thoroughly detested by the Egyptian people, whose gods they forsook, that after they had been driven away, all the monuments they had erected in the country were demolished. Just before Thothmes IV. died, his famous son Memnon, or Amenophis III., was born, about 1403 B.C., according to Wilkinson, but much earlier according to some other chronologists. The birth of this prince forms the subject of a picture on the walls of the palace at Luxor. Mautemua was regent of Egypt until her son was old enough to reign. In consequence of his mother's origin he was called "The Ethiopian Memnon;" and although he became one of the most famous of their kings, he never ceased to be regarded by the Egyptians as a foreigner. There is a curious proof of this feeling in the fact that at his death the Egyptians laid his body in a tomb at Thebes, apart from the Pharaohs his ancestors. He achieved great victories in war; nor did he neglect the internal affairs of his immense empire.

The monuments of Memnon's greatness are to be seen to this day, not only in his own country, but in distant parts of Africa and in Asia. He made considerable additions to the temple at Karnak, and founded the palace at Luxor;[1] and the avenue of

[1] For the sake of convenience the Theban remains (spread over so large an area) are designated by the names of the modern villages where they are discovered.

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sphinxes, the statues of the goddess Pasht, and the two colossi which this gallery contains, owe their construction to him. He built small temples on the island of Elephantine, one of which was dedicated to Noum, the creator, and ornamented with beautiful bas-reliefs. A temple of his erection has been discovered at Soleb, in Ethiopia, near the third cataract, which attests how far his conquests were extended. In one of the registers of these conquests the prisoners are reckoned thus: "Living captives, 150 head; children, 110 head; negroes, 350 head; negroes, 55 head; children, 265 head: total living, 930 head;" and so on. Some memorials of his reign are worth our examination in detail.

First we may observe the representations of Pasht, ("Sekhet") Bubastis, or Diana. Upwards of thirty statues, busts, or portions of statues, of this lioness-headed goddess are to be seen in one division alone of the gallery. She was a favourite object of worship among the Egyptians; perhaps the most brilliant festival of their year was held in her honour at Bubastis, in the Delta; and almost every kind of distinction was ascribed to her. She seems to have received the titles that belonged by right to Mut the mother, "Mistress of the heaven," and "Regent of the world." The seated statues of the goddess, which probably formed the colonnade of some temple, each represent her in a different character or manifestation. In No. 60, she is seen, a black figure, seated on a throne. She almost invariably wears a disc on her head, fronted by a serpent, typifying her association

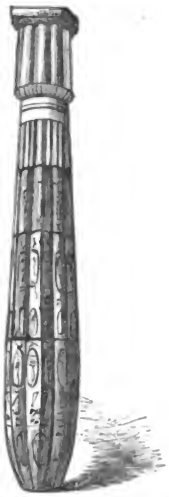
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with the sun; and she grasps in one hand the *ankh*, an emblem of life. In the erect statues, she holds before her the lotus-headed sceptre, a symbol of sovereignty. The two finest representations of Pasht in this attitude are Nos. 76 and 80, placed at each side of the door of the Egyptian gallery. There is an expression of purity and repose in the face and attitude of these, which well accords with the characteristic attribute of the goddess. Many of the seated figures, in which the hands rest on the lap, are also truthful in expression; and the details—the ornaments on the breast, the collar, and the wrist and ankle ornaments —are, in some instances, worked out with elaborate finish. For specimens of the seated figures, the reader should see Nos. 57, 518, 16, 63 (engraved in this work), and 517; and for other examples of the erect figure, Nos. 41, 45, and 49. The lower part of a statue of Pasht (95) is in the best style of Egyptian art. Nearly all the figures, busts, and fragments of the statues of this goddess are in black granite, and most of them retain their original polish.

Many statues of Amenophis III. himself are in existence. The heads, 6, and 4, were discovered in the rear of the famous "Vocal Memnon," and are of the same material. No. 4 is an earlier portrait than No. 6, in which the part of the face below the eyes is a good deal sunk. This head is so Ethiopian in type, and so unlike the portraits of the Pharaohs generally, that it may be concluded to be a good likeness of Memnon; especially when it is considered that while the Egyptian artists usually

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represented their divinities by conventional and invariable types, they appear to have endeavoured to make faithful likenesses of the features of their kings. The flat round cap worn by Amenophis is the *teshr*, or crown of Lower Egypt; but the conical cap may have originally surmounted it. No. 30, a bust of



COLUMN OF PHARAOH AMENOPHIS III.

Memnon in early life, is disfigured by mutilations: he wears a wig and collar. It is in nummulite limestone, and was brought from Thebes. In this, as in the other colossal heads, a fanciful rim indicates the eyes and eyebrows. No 64 is a remarkable column, erected by Memnon. Though smaller in size than many similar works, it is yet sufficiently impressive

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to enable us to imagine what grandeur and stability would be imparted to the temples by colonnades or avenues of these granite pillars; and what a strange charm to the flat eastern landscape by the lonely column which commemorated the victories of some warlike king. This column, found in a house at Cairo, is made of four pieces of granite, carved into the likeness of a bundle of papyrus-reeds tied together, the buds forming the capital of the pillar. It is inscribed with beautifully cut hieroglyphics, and the *ovals* by which the names of kings were fenced round, contain that of Amenophis III. and those of Menephtah and Setnecht, two Pharaohs who seem to have added their names to it in order that they might share Memnon's immortality. Standing on a red granite pedestal by Memnon's column is a sandstone tablet, from Semneh, recording some of his Ethiopian conquests.

The large and boldly-executed head (140) in grey granite, belonged to the cover of a sarcophagus; it was found in the Biban-el-Molook quarter of Thebes. The small statue of Sururu, who held the post of scribe to Amenophis III. (503) is noticeable for its fine workmanship, and the metallic appearance of the granite. The attitude in which Arneferu, guardian of the temple of Amenra, and his wife Apu, are grouped, is interesting.

The best seated colossal statue in the collection is that numbered 21. (An engraving of it is given at the beginning of this section.) No. 14 is similar, but smaller. They are *copies* of the two enormous statues

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of Amenophis III., (the "elder," and the "younger" or "vocal" Memnon), which for so many generations have been seated in chairs on the plain of Thebes; exciting the wonder of visitors, and the terror of the people.

"'It is believed,' wrote Strabo, of the vocal Memnon, 'that once a day a noise as of a slight blow issues from the part of the statue which remains in the seat and on its base. When I was there with Ælius Gallus, who had numerous friends and soldiers about him, I heard a noise at the first hour (of the day), but whether proceeding from the base or from the colossus, or produced on purpose by some of those standing around the base, I cannot confidently assert; for from the uncertainty of the cause, I am inclined to believe anything rather than that stones disposed in that manner could send forth sound.'"

And Pausanias wrote that this then broken statue —"Daily at sunrise produced a sound, which you might best compare to the snapping of a harp or lute-string."

The vocal Memnon was the more northern of the two seated colossi; and many persons have supposed that the sound was caused by the sun's rays falling upon the statue; others that the wind sighing through the nooks and crevices of the stone may have caused it; while some, thinking it was produced by trickery, profess to have discovered the cavity where the Theban priest concealed himself, that he might strike upon the granite, and produce the magical note. The seated Memnon in the British Museum (21) was excavated by Belzoni, whose name one is glad to find inscribed on the everlasting granite. "The most perfect composure and regularity of posture," as Müller the art-critic observes, "characterise this great work, and render it almost the ideal

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expression of Egyptian art." Nos. 1 and 34, two red granite lions couchant, are equally remarkable with Memnon's statue, being examples (the best in Europe) of Egyptian *animal* sculpture. They once guarded the gate of a brick-built temple or palace at Mount Barkal, in Upper Nubia. On the pedestal of the first there is a dedication by Amenophis III. to his grandfather. Amenophis caused them to be made for the city of Soleb; thence they were taken by Tirhaka to his Ethiopian capital many hundred years after; and it was from this place that Lord Prudhoe brought them in 1832. The hieroglyphs, cut in the bib-like manes of the lions, relate the names and titles of Amenasro, an Ethiopian prince, and convict him at the same time of desiring to appropriate what did not belong to him, and of giving his own people credit for what they could not do. No. 34 was also re-dedicated by Amentuanch, a successor of Amenophis; and if we may judge from the obliterated oval, some other prince sought to acquire an easy fame in the same manner. Waagen writes of these lions that they are—"Perfect models of architectonic sculpture. The action is true to nature, and yet at the same time admirably corresponds with the severe rectilinear architectonic style of Egyptian art; all the principal proportions are correct; the forms very much simplified, according to a certain rule; at the same time, with a fine feeling for what is most characteristic in nature, everything is retained which expresses the grandeur of the lion. Add to this," he continues, "the greatest sharpness and

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precision in the working of the hard stone, the most beautiful and durable polish of the surface, and you have before you the chief elements of that grandeur of effect which characterises the best specimens of Egyptian sculpture."

The last colossal work we have to notice in this division of the gallery is the Ram's head, in sandstone (7). It is about four feet and a half long, and belonged to one of the crio-sphinxes forming the avenue to the temple at Karnak of Haremhebi (Horus), the son and successor of Amenophis III. (eighteenth dynasty). The character of the Egyptian being known to us, it is easy to understand that the brute embodiment of meekness and quiet would seem to him a not inapt form in which to see and adore the calm and blessed gods. Ammon, greatest of gods, is even seen in his metamorphosis as Noum the creator, hiding his divinity under the ram's head. Herodotus has related the fable by which the Theban priests explained this personification of Jupiter. Hercules once greatly desired to see Jove, but Jove was unwilling to reveal himself; but as Hercules persisted in his wish, Jove adopted a device, by which he was half revealed and half concealed; having flayed a ram and cut off its head, he covered himself with its fleece, and held the head before him, and thus appeared to Hercules. "And it is for this cause," says Herodotus, "that the Thebans do not sacrifice rams, but consider them sacred animals." Sheep were, indeed, commonly bred for the sake of their wool by the Egyptians, but not used for food. Near the

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ram's head are two small figures in alto-rilievo, representing Haremhebi (Horus), son of Memnon, under the protection of the god Amenra, or perhaps of Khem (5). From this figure, it is said, the Greeks and Romans copied their god Priapus. In 75 and 102 may be seen the mutilated life-size statue of Memnon; he stands before an altar with offerings from the river; the altar is highly ornamented. We may observe here a small bust of an officer of state, from a seated group, as an excellent example of the eighteenth dynasty; and a Cynocephalus, or dog-headed monkey, sacred to Thoth and Chons.

Many valuable tablets and frescoes of various periods in Egyptian art are exhibited on the walls of this division of the Egyptian gallery. No. 213 (window compartments 3, 4) is the tablet of Mentuhept, who, seated with his wife, receives the offerings of his family and household (period, twelfth — fifteenth dynasty). No. 148 is the tablet of Neferha, a superintendent of the builders of the palaces of Thothmes IV. at Abydos; he invokes the favour of Osiris, his wife Isis, and Amenra. On the sandstone slab 153, eight deities are sculptured, sitting four and four, back to back. On the left, Pharaoh Thothmes III. makes offerings to Amenra, chief of the gods, to Mut, mistress of the heavens, to Chons, their son, prince of the heavens, and to beautiful Athor. On the right, Amenophis I. adores Amenra (ram-headed), Noum, the creator (also ram-headed), his consort Sati, the sunbeam, with the conical crown, and his wife Anucis, with the head-dress of feathers.

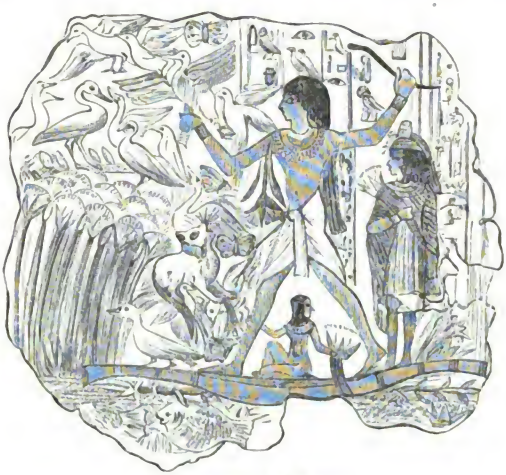
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No. 430 is a fragment from the side of a very ancient tomb (of the fourth or sixth dynasty), and represents a procession of servants and the slaughtering of animals. It is from Sakkarah, whence the French obtained so many choice specimens of Egyptian art. 155 is the tablet of one Thothmes, who, as gate-keeper of Memphis, held a dignified office. He is invoking Osiris and Isis: the family is also seen performing acts of worship.

In the next recess (7, 8) the tablets are continued; most of them are badly executed. Here also begin the famous Theban fresco-paintings, which interest visitors and students alike. They are in stucco; the figures are drawn with the usual precision, attention to details, and want of perspective, and painted in red, black, yellow, and white. Nearly all of them are from the tomb of Amenemhèb, a clerk of one of the royal granaries, scenes from whose life and occupations they depict. To such drawings as these—biographies in stucco and paint—we owe much of our knowledge of the arts of the early Egyptians. No. 169 represents an *Inspection of Cattle.* Short-horned bulls, chiefly red, white, and black spotted white, appear to have been brought to the priest, whose foot, or toe, one of the four drovers kneels and kisses. They are probably an offering to the gods, or an allotment for the priests; or they may have been brought that a bull with the essential marks might be found among their number to replace the last sacred bull Apis—each bull thus worshipped being (if it had not died before that age) drowned on completing its twenty-

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fifth year, and another being chosen in its stead. Below, the cattle are being sorted, and a scribe is sitting down taking stock. No. 170 is a *Scribe of the Royal Granaries Fowling* in the royal preserves near a bank of rushes (papyri) by the water-side. This was a favourite sport of Egyptian gentlemen. He



AN EGYPTIAN FOWLING.

stands in a punt made of papyrus, which has been hauled-to, with a richly-attired lady behind him; a little girl sits in the boat, holding firmly on by the right leg of the scribe, and with the other clutching a lotus plant. The scribe fells the game—attracted by the call-birds he holds out in his right hand—with the short curved, serpent-headed throw-stick, which he grasps in his left. A cat is employed instead of a

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dog, and takes a prominent part in the sport; she has just caught some birds which the quacking decoy-duck on the head of the punt has lured within her spring. There is consternation among the feathered tribe; butterflies are on the wing; fishes are darting off, alarmed by the noise and the skimming shadows. No. 171—*Inspection of Geese.* Some are being counted, others sorted, and the young ones put in baskets, probably for the temple uses, as geese, very abundant in the Nile valley, were consumed in large quantities by the Egyptian priests. The barely-fledged goslings, and the mother-goose on the right, enjoy immunity, and look unconcernedly on, their time not having come. Eggs are also counted; one clerk, with his writing-palette under his arm, places his reckoning on a stand where eggs have been placed in baskets. Specimens of the baskets and boxes seen in this painting are exhibited in the first Egyptian room. No. 173—*A Scribe of the Royal Granaries,* seated on an elaborately-carved chair. This may be the scribe Amenemheb himself. No. 174—*Bringing of Corn and Animals.* The corn is tied up in bundles; two hares are removed by the ears, a young one has been put in a net, and a gazelle is carried in the arms of one of the men. No. 175—*A Musical Entertainment,* in which several handsome and well-dressed women, holding the lotus-flower, which it was the custom to present to each guest on arrival, are listening to the music of the guitar and double flute.(1) No. 176—

(1) A mummied figure was handed to guests at a banquet, to remind them of death and eternity; the lotus-flower was probably presented

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Chariots and Cultivation of Corn. We might suppose from this picture that when the Egyptians were not at war, they employed their light chariots in the peaceful arts. They are here used probably to carry away the corn. Two horses are being pulled up, two mules (?) are baiting. The scene on the left has been variously interpreted. It appears to represent a bald-headed man weeding corn, and in the act of moistening his left hand to give him a firmer hold of the hoe which he holds in his right. This was no doubt the most toilsome of the peasant's labours; for in no country in the world is it more easy than in Egypt to raise a harvest. After the periodical overflow and gradual retiring of the Nile, the seed was scattered over the rich black soil of the banks; light cattle were turned out to tread the seed in; harvest-time soon arrived; and then the threshing was done by oxen walking over the strewed field, and treading out the grain from the ear. No. 177—*Fish-pond,* containing seven fishes, seven water-fowl, and six lotus-flowers. Around the pond are fruit-trees, which have supplied the basket of the woman, or goddess, in the right-hand corner. The painting reminds us of the frescoes of the Chinese. No. 179, 181 — *Musical Entertainment.* In the upper compartment of the former, the company look at the two female dancers below, one of whom dances vigorously to the music of an orchestra of four handsome graceful women, with

in remembrance of Osiris, the Rising and Setting Sun, as that flower rises out of the water when the sun's rays strike it, and falls back at sunset.

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elaborate head-dresses and collar ornaments, and elegant dresses. The only instrument used seems to be the double pipe or flute; but most likely the three who seem to be clapping hands are playing small bronze cymbals, and singing or humming. The dancing-girls wear scarcely any clothing. Their dancing probably resembled that of the Egyptian women who to this day wander about from place to place following the same art. The chief peculiarity of the dance consists in their *moving, without walking.* The soles of their feet slide along the ground without being once raised off it; and at other times the feet are hesitatingly jerked along, as if tied together. They move perfectly upright, and keep time by snapping their fingers to the sound of the tambourines. The company in the picture consists of two ladies, elegantly dressed, and six or seven gentlemen, who are enjoying the scent of the freshly-gathered lotus (the beautiful water-flower which is seen in the hot-house tanks at Kew). A female attendant, or dancing-girl, waits upon the company. Two of the chairs are of handsome construction, and cushioned; the rest are like the white-painted substantially-supported specimens in the Museum. In 181, more of the company is seen. Above, three of the female attendants bring refreshments for the ladies from the well-stocked side-board on the left; while two men-servants wait on the gentlemen. In the lower compartment are seated eight ladies, who wear a gorgeous head-dress. A gentleman, probably the master of the house, sits on a chair apart, attended by a youth. No. 180 repre-

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sents *A Table of Offerings*. Here are the much-loved flowers of the land in vases and on graceful stands; baskets of fruit, the head and leg of an ox, a goose, cakes, and other oblations. Of the four Theban frescoes lately exhibited (July, 1869), one shows us Egyptian artificers sitting on their favourite low stools, busily engaged at their benches in the manufacture of articles of jewellery—chains, necklaces, collars, &c. Three of the men use the bow for drilling holes, and one is occupied at a furnace. Sistra, dishes, boxes or cabinets, vases, &c., appear, from the paintings, to be amongst the other articles turned out by the men. The three remaining frescoes represent *Asiatics* and *negroes* bringing tribute to one of the Pharaohs. They are all pretty well drawn, and nicely preserved, especially that with the Asiatics. Mr. Danby Seymour presented them in 1869.

In our examination of these frescoes, we have passed a slab of the greatest historical importance—the so-called tablet of Abydos. It was one of the monuments which Pharaoh Rameses II. (nineteenth dynasty) dedicated to the memory of his ancestors, and contains a record of the kings of Egypt up to the nineteenth dynasty. Monuments distinctly declaring the succession of the Pharaohs are so rare that this tablet is almost invaluable. There is nothing specially interesting in its appearance, only a repetition of yellow-coloured trays or ovals, black crouching figures, birds, insects, crowns, globes, indented lines, and things that look like skates. The invariable Egyptian practice of fencing round the names of

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kings by "trays" or "ovals" greatly facilitates the reading of these and other hieroglyphs. When this tablet was first seen by Mr. Banks in 1818, on a wall among the ruins of the ancient This, much of it that is now broken away was still remaining. A French consul in Egypt, M. Mimaut, made it his property, and the British Museum acquired it at the sale of his collection in 1837, for £500—a trifling sum when we consider the importance of this record, which, with Manetho, has formed the groundwork of most of the later histories of Egypt. Close by is the tablet (138), on which is engraved, in the hieratic writing of the Egyptians, a public act relating to the endowment of the temple of Amenra, in the city of Kark.

No. 803 is a fragment from the side of a tomb representing priests and scribes with offerings. In the next window (23—5) are several small jars with carved heads. These vases, which the Egyptians used to place at the side of their dead, will be described when we come to the mummies. No. 303 is the highly-coloured tablet of Kahu, who lived under the eighteenth dynasty, and was keeper of the storehouse in which the offerings made to Ammon were deposited. No. 191 deviates, both in its very high relief and its treatment of the subject, from the usual style of the sepulchral monuments. It is the adoration by Kaha and his family, seen in the lower part of the tablet, of the nude goddess who stands upon the lion, and whose name is Ken, the Chiun of Scripture (a manifestation of Venus)—of the god Khem, and of the strange god Renpu, to the right; also of the

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goddess Anaita, below, who wears the conical cap of Osiris, and holds a battle-axe in an attitude of menace. No. 194 is a kind of hieroglyphical puzzle, the inscription, in squares, being readable either horizontally or vertically; it was placed in a Theban temple of the goddess Mut, to whom the adorations are made. No. 149 is a very good tablet of the nineteenth dynasty period, sacred to the memory of Baennaa, clerk at one of the royal quarries, and dedicated to Osiris, Isis, the mother-goddess, and Nephthys, the sister-goddess.

On the other side of the gallery are more sepulchral tablets. We will begin at the window compartments 5, 6. No. 206 is a very ancient tablet, probably more than four thousand years old, out of place here, owing to want of room. It was put up for Mentuemmatu, who is painted red; the woman, coloured yellow, is his wife Rensankhu. No. 830 is the tablet of Sebakaau, who superintended the linen in one of the palaces of the twelfth dynasty. The large tablet, 828, is that of Mentusa, a scribe or secretary of high rank; we are told that he was born in the reign of Amenemha I., held office under the first Osirtasen, and died during the rule of Amenemha II. (twelfth dynasty). No. 145 is a red granite fragment discovered at Alexandria, near the base of Pompey's Pillar. The figure of the god Tum, who gives "the sweet breath of his nostril" (eternal life) to a monarch of the eighteenth dynasty, is a good sample of monumental work. 200 is the over-crowded memorial of the sculptor Anuphept and

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his family, which, judging from the execution, is more likely to have belonged to the fifteenth than the twelfth dynasty. The finely-sculptured stone,



SEPULCHRAL TABLET OF THE PRIEST AMENHETP.

902, was erected in memory of Amenhetp, who lived under Thothmes IV. (eighteenth dynasty), and was a high priest of Anhar, or Onouris—that is, of Typhon in his warlike capacity. Part of the name

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has been erased from the hieroglyphics on this stone. A very interesting tablet is that of Ruma, "scribe of the troops"—a position answering somewhat to that of adjutant-general among ourselves. The beautiful temple of Sethos I., the Setheum, at Abydos, was under his particular charge. At the head of the stone the jackal-headed Anubis sits on the mystical gates of the north and the south; in the middle part, Ruma, his wife, and three sons, present offerings to the triad, Osiris, Isis, and Horus; below, the scribe and his wife receive the offerings of their family and relatives. The tablet 307 is that of Mahu, an officer who carried the Pharaoh's bow—in those times his principal weapon. Mahu wears the double dress, and, with his sister Neferari, makes presents to Osiris, in order to dispose the eternal arbiter to temper judgment with mercy, and to induce him to receive to himself at last the soul of his devout worshipper. The goddess Nupe, the protectress of the soul, stands in her sycamore fig-tree at the bottom, dispensing the bread and water of life. The large figure in the door-jamb from Memphis (160) is that of Ptahmes, a royal secretary, in the act of addressing the gods; beneath, funeral honours are being paid to his embalmed body.

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IV.—CENTRAL SALOON.

COLOSSAL AND OTHER STATUARY.

Dynasty XIX.

The antiquities in the Central Saloon principally belong to the most illustrious period of Egypt's history, that in which it was ruled over by the great kings of the nineteenth dynasty. Rameses I. was the first of this line; to him succeeded his son Seti, or Sethos, I., also called Menephtah (the beloved of Ptah), who, it is supposed, was the famous "Osymandyas," commemorated by the Greek writers. Seti seems to have set himself the task of restoring Egypt to what it was in the time of Memnon (Amenophis III.). His conquests extended to Canaan, Syria, Arabia, distant parts of Asia, Nubia, and the more southern country. He added considerably to the number and grandeur of the monuments in his empire. Of these may be particularised the Hall of Karnak, the Temple erected in memory of his father (Rameses I.), and his own splendid tomb in the Valley of the Kings. Sethos was succeeded by his still more illustrious son, Rameses II., or Sesostris. Under the united reigns of these two monarchs Egypt was the chief among the nations, and reached the height of its internal prosperity. The story is told that the father of Rameses commanded that all the boys who were born in his dominions on the same day as his son should be carefully brought up and educated with him; thus, when Rameses grew to man's estate, he

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was surrounded by proved friends, who, as ministers and military officers, faithfully served him and their country. Rameses has left substantial monuments of his triumphs in the scenes of his many and wide-spread conquests, as well as in Egypt and Ethiopia.



RAMESES II. (SESOSTRIS).

(From one of the colossal statues in Nubia.)

On the walls of the temple erected by him at Beit-el-Walee, in Nubia, some records of his victories may be seen, executed in bas-relief. Casts of some of these will be found in the first Egyptian room. More large sculptures have endured to our time of his than of any other reign. Of these the largest are in the rock temples of Aboo-Simbel or Ibsamboul, in Nubia. A cast from the head of one of the colossal statues

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of Rameses at this place, may be seen in the Egyptian vestibule, over the east doorway.

It is recorded that captives taken in battle were compelled to become brick-makers, builders, and sculptors; and they were no doubt largely employed on the many canals which were excavated during this reign, and in other forced works. Probably they also helped in the construction of the fleet, which was unusually large for that time. Rameses for some years reigned jointly with his father; the whole length of his reign is reckoned to have been nearly seventy years. Herodotus relates that even Darius freely acknowledged the superiority of this monarch. Darius desired to place a statue of himself in front of the colossi of Rameses at Memphis, but a priest of Ptah resisted him, saying: "Darius has not equalled the achievements of Sesostris (Rameses) the Egyptian; for while Sesostris subdued quite as many nations as ever Darius has brought under, he likewise conquered the Scythians, whom Darius has failed to master; it is not fair, therefore, that he should erect his statue in front of the offerings of a king whose deeds he has been unable to surpass:" and Darius confessed that the priest's argument was just.

In the reign of Rameses II. (B.C. 1392) Bunsen places the birth of Moses. We should mention at the same time that Wilkinson has placed his death in 1451 B.C., in the reign of Amenophis II., which both Rosellini and Champollion have put down as begun, the one, in 1729, the other, in 1723, B.C. The difficulty of dealing with Egyptian chronology will

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be apparent from this one instance. But a scholar no less profound than Bunsen — Brugsch — has also placed the date of the birth of Moses in the reign of Rameses II.—in the sixth year, 1401 B.C. And on the concurrent testimony of two such men, we cannot withhold our belief from their statement that Moses was born in the reign of this Rameses, and adopted by his daughter, however opinions may vary as to the *actual date* B.C. of Rameses II.'s reign. Moses was probably educated at the principal sacerdotal college, where he must have become "learned in all the wisdom of the Egyptians," their history, religion, laws, and literature, and also familiar with the monuments that enriched the country, many of which, now in the Museum, his eyes, as well as ours, may have looked upon. No known portraits of the princess who nourished Moses for her own son exist; but a statue of her young brother, Shaaemuab, is in the Museum.

At the entrance of the Central Saloon is a small statue under glass of the Ethiopian prince Pa-ur (70*b*) kneeling before an altar with a ram's head—typical of the living soul—upon it. Opposite is the sacred scribe Piaai (46) seated on the ground, holding in his left hand an ear of corn, and in his right the symbol of life. The inscription on the breast-plate tells us that he officiated under Rameses II. The erect red granite statue (61), placed between the columns, represents one of the Pharaohs, apparently in the act of walking, but whether the second Rameses or his successor, Menephtah, cannot be determined;

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both names appear—one on the shoulder, the other on the chest, while a third has been erased from the belt. The head wears the crown of Upper Egypt; the kingly beard has been broken off. Sharpe and others incline to the belief that this statue really represents Menephtah. It was during the reign of this Pharaoh that, in the opinion of the foremost Egyptian scholars, Moses returned to Egypt from Midian to fulfil his divine mission. Bunsen records his opinion that the exode of the Israelites took place in the spring of the year 1320 B.C.; that, indeed, "it is the only possible time for the exodus, according to the monuments." And Brugsch says that this great event in the history of the Jewish race occurred in one of the last six years of the reign of Menephtah, between 1327 and 1321 B.C. We may behold, then, in this statue of the beloved of Phtah, the Pharaoh out of whose hand the children of Israel were delivered by such strange and fearful ways; the king, at once weak and wilful, who willed, and willed not, till every house in Egypt was burdened with a corpse; who, repenting as soon as he had let them go, pursued the Israelites in their flight, and with his horses, his chariots, and his horsemen, was drowned in the midst of the Red Sea.[1] "Pharaoh" is commonly described as resolute and inflexible, but in thoughtfully reading the words

[1] See Exodus xiv. But the tomb of Menephtah is seen at the present day in Egypt, in the Biban-el-Molook. This does not, however, set aside the fact that he was drowned in the Red Sea. In Exodus xiv. 30, we read that, "Israel saw the Egyptians dead upon the sea shore." It is not likely that they were all left there un-

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of Moses we gain the impression of a hard but feeble-minded man; one whom only *fear* could compel to cease from oppression, but who was easily amenable to fear. And in the statue before us, these characteristics may be discerned. It certainly contrasts in this respect with the colossal portrait of Rameses, who died while Moses kept the flocks of Jethro.[1] It is not improbable that Moses was known to Sesostris, as well as to his successor, and that, as the adopted son of the king's daughter, he held some appointment in the household of Rameses II., until, having slain an Egyptian, and the law of the country imperatively demanding his life, he fled into the land of Midian.

No. 854 is a specimen of wood-carving brought from the tombs of the kings at Thebes, which have yielded so many valuable and interesting relics. It is evidently of the same age as the granite statue, but much decayed. It represents Seti, or Sethos, I. There are two other wooden statues, numbered 853*a* and *b*, in the Central Saloon, brought from the Theban tombs. The three carvings may have belonged to the long series which the Theban priests showed to Herodotus on his visit to the inner sanctuary, and also to Hecatæus, when he came to them to inquire concerning his ancestry. It is related that Hecatæus would fain have believed that he was a descendant of the gods, but the priests, who kept the genealogical records of their houses

buried; and Menephtah's body was probably found and interred in the valley of the kings; if not, the tomb may have been erected *in memoriam*.

[1] See Exodus ii. 23; and iii. 1.

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with great care, and could trace back their ancestry for many generations, convinced him, on a reference to the rolls, that his sixteenth ancestor might have been a piromis, son of a piromis (gentleman, son of a gentleman), but was certainly neither god nor hero. The block in red granite lying behind the carving (854) is from a colossal Priapic figure. No. 51*b* represents one of the treasury clerks of Rameses II. invoking Osiris, Isis, and Horus, who appear on the shrine he holds. Behind this sculpture are fragments of large hieroglyphics, raised and coloured on white and yellow grounds, from the magnificent sepulchre of Sethos I., in the valley at Thebes. No. 107 represents Merau, a royal scribe, and a military officer under the nineteenth dynasty, seated before an altar. The huge busts of Rameses II. (or the Great), the Sesostris of the Greeks, now demand our attention. No. 19 belongs to the best period of Egyptian colossal art; it is at the same time the largest and the finest specimen of massive sculpture in the British Museum—many critics go so far as to say, in Europe. Sculptured a thousand years before the Greek Phidias began to carve himself a lasting name, and above three thousand years before our time, it is yet characterised by qualities that we have been used to attribute exclusively to works of Grecian origin, and expresses grandeur, majesty, and divine composure. Owing to the bad light in which this head is placed, it is only on a very fine day that the features can be clearly distinguished; they are of a more Asiatic type than those of Thothmes III., whose bust fronts that of Rameses

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from the northern gallery. The face of Sesostris is handsome and intelligent, and seems not unlikely to have been a faithful portrait of the magnanimous king. We are indebted to an accident for the excellent preservation of the features: when broken off from the trunk, the head fell face downwards, and thus lay safely embedded in the surrounding sand. The enthroned statue of Amenophis III., already noticed, will convey an idea of that of Rameses, which was, when whole, twenty-four feet in height. The bust is about nine feet high, and weighs from ten to twelve tons; it has been wrought out of one piece of granite of two colours, the lighter, of a reddish tint, being given to the upper part, as far as the chin, and the darker to the lower part. It has a head-rest at the back, running down which are two rows of hieroglyphics; these—in which the bird and feathers are the most conspicuous—are to the effect that Rameses was a most illustrious prince, greatly beloved of the gods. The royal head-dress gives dignity to the face, but it is very heavy behind; it is surmounted by a crown of simple form, decorated with small serpents, symbols of imperial authority. A portion of the crown has been broken away, but the royal beard, or beard-case—for the Egyptians shaved off their beards and wore false ones—is uninjured. This colossal work was removed with difficulty by Belzoni from one of the court-yards of the "Memnonium," a "Mausoleum" at Thebes, under the directions of Mr. Consul-General Salt, and of Burckhardt the well-known traveller, by both of whom it was presented

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to the nation in 1817. Fourteen poles, four rollers, four palm-leaf ropes, and some Arab muscle, constituted the entire motive-power at Belzoni's command; but with thus little he managed to get the mass to the river's bank, a distance of more than a mile. It was then apprehended that the weight of the bust would sink the Nile boat that was to carry it to Alexandria, and the national jealousy of some foreign savants placed other difficulties in the way of our obtaining this great work; fears, however, proved unfounded, difficulties were dispelled, and the bust reached England in safety.

At the side of the sculpture No. 19 is a cast from the head of one of the colossi of Rameses at Meet-Raheeneh, a village not far from the pyramids, which marks the central portion of the site of ancient Memphis. Murray's "Handbook for Egypt" informs us that the total height of the original statue—the face of which is still perfectly preserved—may be estimated at forty-two feet eight inches, without the pedestal. "It was discovered by Signor Caviglia and Mr. Sloane, by whom it was given to the British Museum, on condition of its being taken to England; but the fear of the expense seems to have hitherto prevented its removal. When the Turks have burnt it for lime it will be regretted." We should notice in connection with this head, the red granite fist of one of these colossi, which lies between the columns in the gallery on the left. Its wrist is eighty inches round. Close by is the bust of a woman, probably a queen, wrought in white stone.

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It is valuable as one of the few colossal busts of Egyptian women which have as yet been found.

On the opposite side of the Central Saloon is No. 67, the upper part of a statue of Rameses II., in the character of the ineffable Osiris, wearing the pschent over the royal wig. The flail and the crook—symbols of majesty and dominion—crossed, and reaching to his shoulders, are the insignia of his office. On the shoulders and down the back is the hieroglyphic story of the sculpture. It was found at the island of Elephantine, near Philæ. No. 78 is a ponderous granite coffin-lid, which once covered the remains of Setau, a prince of Ethiopia, during the reign of Sesostris. No. 27 is the lower part of a dark granite statue of Rameses II., kneeling and holding a shrine, on the top of which is the sacred beetle. No 109 is a small seated statue of the same, much disfigured, and having the lower part restored. No. 106 is another colossal fist in red granite, superior in truthfulness of modelling to that of Thothmes III. In company with this is an inscribed fragment from the column of Diocletian at Alexandria, better known as Pompey's Pillar. This beautifully-polished column, ninety-five feet high, and nine feet in diameter in the shaft, is the admiration of all who visit the famous capital of Lower Egypt. Some years ago some English sailors, fresh ashore, and bent on adventure, determined to climb it, and actually succeeded in making the first known ascent, by the aid of a rope, which, fastened to the end of a kite, they had contrived to throw over the summit. No. 857 is a red granite lion dedicated

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to Rameses II., obtained from Benha-el-asal. It resembles the Prudhoe lions in treatment, but is very much mutilated, especially in front. No. 25, one of the acquisitions of the British army in Egypt, is a fragment, in black granite, from Abydos, of a kneeling figure of an officer of state. No. 42, Sesostris supplicating the gods before an altar, is natural in expression, but not remarkable for technical excellence. The kneeling posture here made use of was one in favour with Egyptian sculptors, or rather, with the priests, who determined the designs of the sculptors, and probably were their chief employers in works of this kind. In a similar example, No. 96, Rameses II., with a somewhat painful expression on his face, kneels at an altar for divine libations, which is supported by a vase. It is in limestone—the lower part restored —and was found on a plain at Abydos. The massive granite sarcophagus, No. 18, is that of the standard-bearer, Peneterhent, who lived under the nineteenth dynasty.

V.—SOUTHERN GALLERY.

STATUARY.—SARCOPHAGI.—WALL SCULPTURE.

Dynasty XIX. to the Roman occupation.

THE entrance to the southern part of the Egyptian gallery is guarded by two griffins, or gryphons (11 and 13), the fabulous animals which, by the union of the lion's body with the head of the hawk or eagle, were held fitly to symbolise the strength and vigilance

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of the warrior god, Muntra, or Mars. These examples were both found by Belzoni in the great Ibsamboul temple. The dog-headed baboon (40), standing in adoration to the moon, is from the same place. Between the columns here, is placed No. 93, the upper part of a statue of a queen, wearing the graceful head-dress of Athor, the goddess of beauty. (It is a curious fact that the fashion of 1868 availed itself of this ancient head-dress, by copying from it the pretty oval trimmings which adorned the front of last year's bonnets.) The graceful curving of the horns of the ram (see the large head 7) may have, in the first instance, suggested this style as the appropriate decoration of Athor, for that animal was sacred to her, as "daughter of the sun," as well as to the other solar deities. On the opposite side are two sacrificial basins (108 and 28). The former, oblong in shape, and made of granite, contains a dedication to Amenra and Ptah on behalf of Neferba, one of the chief officers of state of Rameses II. (nineteenth dynasty). A little figure—said to be that of this same royal functionary—looks over into the basin. In the front, two priests in long robes stand before sacred emblems, each having a crescent-headed rest (*ouols*) at the nape of the neck, to indicate that a long-continued prayer is being engaged in. The latter basin (28) is circular, in sandstone, and is dedicated to Athor, in her manifestation as Thouëris, the hippopotamus-headed goddess, inhabiting the centre of the pure waters, and the chosen divinity of Theban lawyers; her head figures in front of the basin. The small erect statue

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in *breccia*, shouldering two long standards, emblems of military dignity, and in the act of marching forward, represents one of the governors of Memphis, Shaa-em*uab* or *uas*, the fourth son of Sesostris, and a standard-bearer in the Egyptian army. It was found at Asyoot; the colour of the marble is considered to resemble the complexion of the Thebans. No. 476 is the square sepulchral shrine, or naos, in limestone, of Ruka, who was an ensign, or a "superintendent of the standard-bearers," in the Egyptian army during the nineteenth dynasty. Facing this, and of the same period (460), is another *Mahu*, an architect of public works at southern Thebes, who, painted red, sits beside his sister, Seba, painted yellow; the dedication is to several divinities. No. 36, a larger example, in limestone, is the shrine of an officer of high rank, with his wife or sister, probably both. They are seated in chairs of elegant design; their hands are clasped; the robes are long and carefully fluted. The officer wears sandals, fastened to the feet by means of a bridge or broad band running over the instep from the sides of the sole, and by a cord fixed to the front, drawn between the big toe and the next, and tied to the instep-piece. The absence of colossal figures becomes observable in this part of the gallery, and a decline in the skill of the Egyptian sculptor begins, we think, to show itself.

On the other side of the gallery is (26) a figure, in light-brown sandstone, of Seti II. (called, like Seti I., Menephtah, or the Beloved of Phtah); he sits on an inscribed throne, holding an altar with a

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ram's head upon it, a propitiation to the Maker Khnum, or to Amenra. It was discovered by Belzoni at Karnak. The lower limbs appear much too long, whether from the sculptor's want of skill, or from disproportion in the original, cannot be determined.

We cannot well overlook the giant beetle—fourteen feet round—in dark greenish granite in the middle of the gallery (74). As a colossal work it is considered excellent. It was removed from Egypt to Constantinople under a Byzantine emperor, and thence to England by Lord Elgin. This insect was held sacred by the Egyptians to the Creator or Unigenitor, on account of some supposed peculiarities in its structure and habits, and was worshipped in most parts of Egypt as the emblem of Chepher. Many images of it, in all sorts of material, and applied to various purposes, have been found in the country, and are now seen in modern collections. It was commonly used in ornamentation; and, inscribed with an extract from the ceremonial books, was frequently placed upon the mummied body.

Several Pharaohs, mostly bearing the name of Rameses, fill up the interval between the reigns of Menephtah and Shishak, to whose era the monuments we next examine belong. The daughter of one of these was married to Solomon, her dowry being the city of Gezer, which the Pharaoh took from the Canaanites. Sheshonk I., the Shishak of Scripture, was the first king of the twenty-second dynasty (B.C. 990), and an Assyrian by birth.

We read in Scripture that, in the fifth year of

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the reign of Rehoboam, this same Pharaoh came up against Jerusalem with 1,200 chariots and 60,000 horsemen, besides a numberless host of Lubims, Sukkiims, and Ethiopians, and "took away the treasures of the house of the LORD, and the treasures of the king's house," and the shields of gold which Solomon made, and which Rehoboam was obliged to replace by shields of brass. This inroad is duly recorded on the walls of the great temple of Karnak.

The Egyptian remains are indeed full of such confirmations of Biblical history. As Stuart Poole, the well-known Egyptologist, has said in his "Horæ Ægyptiacæ," "The monuments of Egypt in no manner on no point contradict the Bible, but confirm it. Some have asserted that they disprove that sacred book; and others have insinuated that they weaken its authority. The monuments completely disprove both these ideas; and their venerable records most forcibly warn us, not only against the disbelief of sacred history, but also against distrusting too much the narratives of ancient profane history, and even tradition."

The two statues of Pasht from Karnak [63(1) and 517], in dark granite, bear the name of Shishak; but they so strikingly resemble those we have already noticed as executed under the eighteenth dynasty, that one is inclined to believe that this unscrupulous king may have wrongfully affixed his name to what was really the work of his predecessors.

(1) See Engraving.

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Another large statue, ascribed to the same dynasty, and dedicated by Sheshonk, or Shishak, high priest of Amenra, and son of Osorkon I., is that of Hapi or Hapimoou, in sandstone, from Karnak (8). Hapimoou, the god of the Nile, was annually invoked with very imposing ceremonies. Dr. Birch says:—

"The ancient name of this river was Hapimoou—the Numerous Waters—which may imply the stream inundating the country. The Nile was represented by the Egyptians as in the present instance, and androgynous, his form distinguished for its *embonpoint*, with the addition of female breasts, to indicate that the river was the nurse and support of Egypt, which it nourished with its waters, circulating life and fertility over the plains. . . . The Nile is represented often, as in this statue, holding an altar, upon which are the circular and oval cakes of bread, gourds, the head, haunch, ribs, &c., of a calf. Pendant from this altar, which is grooved with a spout in front for libations, are lotus-flowers, maize, and water-fowl, the produce of the river. On his right side, before his leg, are flowers of the papyrus, through which the god is walking."

This statue is fairly executed, and the decorations of the altar will repay a few minutes' close inspection.

The first and second Takeloths were also kings of the twenty-second dynasty; in the twenty-third (B.C. 818) they were followed by more of the Shishak family. Bocchoris the Wise (B.C. 734) was the most famous king of the twenty-fourth dynasty, and the last, for his kingdom was invaded by the Ethiopians, and, after an unavailing struggle in its defence, he was defeated and slain.

We possess a memento of the reign of the Nubian conqueror of Egypt, Sabacos or Shebek, who founded the twenty-fifth dynasty, in the slab 135*, relating to the god Ptah, and to the contests of Horus and Typhon in the region of Osiris. Tirhakah, the

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illustrious Ethiopian (B.C. 714) also belonged to this dynasty. He successfully resisted the invasions of Sennacherib, king of Assyria, but was conquered by Esar-haddon, the son of Sennacherib, and subsequently by Assurbanipal. Some bronze plates inscribed with the name of Tirhakah are exhibited in the First Egyptian Room.

The conquest and spoliation of Egypt by Esar-haddon are duly recorded in the Assyrian cuneiform inscriptions.(1) He divided the country into twenty districts, and gave a king to each. Egypt was subject to Assyria till B.C. 668, when Tirhakah endeavoured to regain his kingdom, but was defeated in a great battle by the brave young Assurbanipal. At last, however, Tirhakah succeeded in regaining Upper Egypt, where he soon afterwards died. His death is thus poetically described in the Assyrian chronicle of Assurbanipal: "The might of the servants of Assur, my lord, swept over him, and he went to his region of night." Urdamane succeeded Tirhakah in Upper Egypt, and made war upon the lower province; but he was defeated and punished by Assurbanipal, who, in his revenge, ravaged the whole country, and Thebes more especially, as the capital of his enemy. Egypt thus became again entirely subject to Assyria, and remained so till the time of Psammetichus I., the restorer of the Egyptian line of kings, and the founder of the twenty-sixth dynasty. Thus an interval of 300 years elapsed between the

(1) See the interesting paper by Mr. Geo. Smith, in Lepsius's "Zeitschrift" for Sept. and Nov., 1868.

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execution of the statue of the Nile which we last examined—about B.C. 990—and that which we now turn to, No. 111 on the opposite side (twenty-sixth dynasty, B.C. 664). It was a time which, beginning with prosperity and foreign conquest, ended with domestic invasion and manifold distress; such a time, latterly, of disgrace and disaster as, perhaps, Egypt had never experienced since its first invasion by the "Shepherd Kings."

This large black granite figure (No. 111), represents Uaprehet, or Apries, the "functionary with various offices," who kneels and holds a small shrine like a cabinet before him, with a little erect statue of Osiris in front. It is an example of the wonderful change, worthy to be called a Renaissance, which came over the spirit of Egyptian art at this date. This change was probably due in part to the new vigour which freedom breathed into the people; in part also, doubtless, to the beneficial knowledge they had acquired of other styles of art during their subjection to a foreign yoke.[1] The inscriptions on the pedestal are scarcely if at all inferior to those of the best period for sharp and fine engraving. The statue is unusually bulky and round of limb; and, as the smaller examples of this period exhibit similar peculiarities, we must suppose that they represent a fashion then prevalent in Egyptian art. The statue was obtained from the neighbourhood of the

[1] The Assyrian king and king-maker, Esar-haddon, caused statues of himself to be set up in different parts of Egypt on its subjugation by him.

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Natron lakes, to the north of the great pyramids. No. 20 is a basalt slab well carved and designed. It was found between two columns of a temple at Alexandria. It is worn down at the back, and looks as if it had been used as a paving-stone. We may refer to this slab for illustration of the fine artistic feeling which sprang up at the Renaissance, and was peculiar to this, the *third period* of Egyptian sculpture.

The man here represented making offerings of conical-shaped cakes to the door-keeper of the gates of the Egyptian Elysium, is the famous and enlightened Psammetichus I. himself, in whose person the Egyptian line of Saïte[1] kings was restored. He threw off the Assyrian yoke (B.C. 664), and united the dismembered country; but not without the aid of mercenaries, supplied by Gyges, King of Lydia. Assurbanipal says, in one of his cuneiform inscriptions, that he prayed to Assur and Istar his deities, that for the aid thus given, the dead body of Gyges might be thrown before his enemies, and his servants carried into captivity; and he further says that the deities heard his prayer, that these things came to pass, and that the Cimmerian enemy swept the whole of Lydia. Psammetichus deeply offended his Egyptian troops by employing and favouring these foreign auxiliaries, so that when a favourable opportunity arrived, 240,000 soldiers immigrated to Ethiopia. Psammetichus pursued after and came up with the deserters, and entreated them not to forsake

[1] So called from their capital, Saïs, in Lower Egypt.

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their country; but they persisted in their purpose, unmoved by his appeals.

After this grievous loss of population, Psammetichus I. turned his attention, amongst other things, to the embellishment and extension of the temples of Thebes, Memphis, and other cities, and erected a special edifice for the worship of the bull Apis. The arts again flourished, and the nation almost enjoyed afresh the "good old times" of the eighteenth and nineteenth dynasties. The Greek foreigners obtained a firm footing in the country, and were held in high esteem by Psammetichus. He even went so far as to have some Egyptian children instructed in the Greek language; and allowed Greeks to come to Egypt to study the various institutions of the country; and many of those great changes in the arts, manners, and customs of the Egyptians, which afterwards became so conspicuous, may be referred to Grecian influence. His reign lasted fifty-four years.

Before describing remains of a later date, we must continue our slight chronological outline. Psammetichus I. was followed by his son Necho, the sailor king, who first, it is said, undertook to explore the African coast. For this purpose he had some ships or triremes specially fitted out, and manned with Phœnician seamen. He considerably improved the commerce of the country, and tried to re-open the canal between the Nile and the Red Sea, but without more than a partial success; 120,000 labourers were lost in the attempt. This is the Pharaoh-nechoh mentioned in the 2nd of

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Kings, who "went up against the king of Assyria, to the river Euphrates," slew Josiah, and made Eliakim king in his stead; and from whom, shortly after, Nebuchadrezzar took part of his foreign possessions, confining him to Egypt. Psammetichus II. succeeded Necho (B.C. 594). In this Pharaoh's reign came the ambassadors from Elis to consult about the Olympic games. Some of the temples in Thebes and Lower Egypt were enlarged by him. He made war upon the Ethiopians, and died shortly after, having reigned only six years. Specimens of the sculpture of his time have descended to us; the figures are remarkable for roundness and bulkiness (*see* 489, 491). After him came Apries, the Pharaoh-hophra mentioned by Jeremiah (B.C. 588). According to Herodotus, his reign began prosperously. He sent an army against Sidon, and with his powerful fleet was able to encounter the king of Tyre in a sea-fight; and, according to Diodorus, he took Sidon by storm, and reduced the whole of the Phœnician coast. But his successes seem to have been fatal to his character, and he became cruel and tyrannical. His contemporary, Ezekiel, calls him "the great dragon that lieth in the midst of the rivers." His tyranny estranged the affection of his subjects, and at Cyrene, whither he had sent an army on an unsuccessful and, therefore, unpopular expedition, the troops broke into open revolt. He despatched Amasis, his friend, to reason with the men, and bring them back to their allegiance; but Amasis, betraying his king, placed himself

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at the head of the troops, and marched against Apries. An act of excessive cruelty hastened the king's downfall. Patarbemis, a courtier, was sent to Amasis to persuade him to lay down his arms. Amasis refused to listen to the courtier, and on the return of Patarbemis without Amasis, the king, in his anger and disappointment, ordered that the nose and ears of his unfortunate messenger should be cut off. The Egyptians, hitherto faithful, were disgusted at this outrage, and many went over at once to the party of Amasis. King Apries brought out his 30,000 Carian and Ionian mercenaries from Saïs. A battle was fought, and he was defeated and taken prisoner. After a short confinement in his own palace, he was strangled, and his remains were buried in the royal temple in his favourite city of Saïs. Thus were fulfilled the words of Jeremiah, in which retribution is prophesied to come upon Pharaoh-hophra for his treachery to his Jewish allies. Other accounts, however, relate that Amasis was set on the throne by Nebuchadrezzar, after the latter had defeated Apries.

Amasis, not being of the royal blood, was at first unpopular among the Egyptians; but he is said to have overcome their prejudices and gained their confidence by the following ingenious device. He converted his golden foot-pan into the image of one of the gods, which, in course of time, the people worshipped. He then told them the origin of the image, and remarked: "It had gone with him as with the foot-pan. If he was a private person formerly, yet now he had come to be their king, and so he bade

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them honour and reverence him;" and they did so accordingly. It was the habit of Amasis to transact all the business that was brought before him in the early part of the day, and to indulge for the rest of the day in drinking and feasting with his guests. For this he was expostulated with; but, according to Herodotus, he was ready with an answer. "Bowmen," said the Pharaoh, "bend their bows when they wish to shoot, unbrace them when the shooting is over. Were they kept always strung they would break, and fail the archer in time of need. So it is with men. If they give themselves constantly to serious work, and never indulge awhile in pastime or sport, they lose their senses, and become mad or moody. Knowing this, I divide my life between pastime and business." Egypt flourished exceedingly under the rule of this "common man" of great common sense. Herodotus tells us that in the time of Amasis there were 20,000 inhabited cities in Egypt. He made one important conquest, that of the island of Cyprus; but his energies were chiefly given to the internal affairs of his country. The monuments which he erected were of the most beautiful description, especially those with which he enriched Saïs, his favourite city. He built the gateway of the Temple of Minerva, at Saïs, remarkable for its extent and height, and presented a large number of colossal statues and several sphinxes to the temple, besides immense blocks of stone for repairs. The monolithic temple of Saïs was also his work. It took 2,000 men three years to convey

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this single block from the quarry at Elephantine, in Upper Egypt, to its resting-place—a distance of about 700 miles. Amasis presented a recumbent monolithic statue 75 feet long to the temple of Phtah at Memphis; he built the temple of Isis in that city, and, in addition, placed offerings in numerous temples. The Greeks were greatly favoured by Amasis; and amongst other privileges, were allowed to erect a Hellenium to their gods. The close of his life was disturbed by the invasion of the Persians. The sepulchral altar dedicated by him at Saïs to Osiris, the judge of the dead, is now in the Egyptian Gallery (94). His daughter, the Queen Tasetenhesi, is represented in the unfinished statue No. 775.

We have now reached that part of the gallery which is occupied chiefly by the sarcophagi—the receptacles for the embalmed bodies of Egypt's greatest and wealthiest. The black basalt sarcophagus, 86, was prepared for Hanata, an officer of the palace of Apries or Hophra. Hieroglyphics are inscribed on the edge, and inside is placed a small kneeling statue of Hanata (134); he holds a small shrine of Neith, or Minerva, the Mistress of Saïs. No. 32 is a magnificent sarcophagus: it once held the remains of the queen of Amasis, who was the daughter of Psammetichus III. and his consort Nitocris. Her name was Ankhsenpiraneferhat. Both the sarcophagus and its cover are in excellent condition, and are carved over with hieroglyphics and figures. The carving on the outside of the lid represents the queen as the goddess Athor (Venus),

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with the flail, and crook or crosier, of Osiris; that on the inside, represents a goddess with arms outstretched, and with three discs or planets (symbolising the heavens, to which the face of the dead would be turned) marked upon her; that on the bottom of the chest is Athor again, with a bird on her head. This sarcophagus was discovered in an excavation 130 feet deep, made near Thebes, behind the palace of Rameses II. In the window 48 and 49 is the sepulchral tablet of this queen; she adores the god Amenra; her chamberlain, Sheshonk or Shishak, attends her. The tablet was also found at Thebes.

The black granite sarcophagus, 23, is that of Hapimen, a royal scribe under the twenty-sixth dynasty. This ponderous sepulchre was found at Cairo, where it had been used by the Turks as the basin of a fountain near one of their mosques. It became a meeting-place for lovers, and was known as "The Lovers' Fountain," and, at the same time, its waters were said to be a cure for hapless love. The edge of the sarcophagus has been used as a grindstone, as we see by the grooves and scratches at the top. The hole in the head received the fountain-tube. In the carving outside, a pair of eyes overlooks a kind of fence, a symbol of the omnipercipience and omnipresence of God. The figures are those of Anubis, whose profile has been altered; of the four guardian spirits of the embalmed body, and of Isis and Nephthys, who are each rolling a globe along. Numerous divinities are ranged round the inside, and at the bottom a goddess with outstretched

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arms receives the dead. The hieroglyphics on the exterior consist of the full description of Hapimen, addresses to the deities, and the 77th chapter of the Ritual, "the Book of the Ruler of the Hidden Place," in which the deceased announces, in metaphorical language, that he has raised himself as a hawk, coming out of his egg, has brought his heart out of the hill of the east, and alighted in the cabin; and requesting, at the entreaty of certain companions of the gods, that glory may be given to him, rises and makes himself entirely as a good hawk of gold. No. 2 is the much less pretentious coffin of Petenesi, a bard of the twenty-sixth dynasty. It is in arragonite marble, mummy-shaped, and in good preservation. The hieroglyphics down the front are in this case also descriptive of the metamorphosis of the dead into a golden hawk. The date of the small re-painted sarcophagus opposite this is not known.

At the close of the reign of Amasis, and under the leadership of Cambyses, the son of Cyrus the Great, the Persians had reduced Egypt to a province of Persia. The twenty-seventh dynasty (B.C. 525) was composed of Persian rulers—Cambyses and his seven successors. Cambyses is reputed to have taken Pelusium by the unfair stratagem of putting in the vanguard of his army a number of cats and dogs (sacred to Pasht and Anubis), which, of course, the Egyptian soldiers did not dare to kill; and when he was established as king over Egypt, to have taken delight in showing his contempt for the Egyptian religion: at the same time he adopted some Egyptian

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manners and customs. Throughout this period the people made strenuous and repeated efforts (in which they were assisted by the Greeks) to free themselves from the Persian yoke, and finally succeeded in expelling their conquerors. Amyrtæus became Pharaoh on the expulsion of the Persians, and was the first of the twenty-eighth dynasty (B.C. 411). In the twenty-ninth dynasty were Nepherites, Acoris, Psammuthis, Muthis, and Nepherites II. The first reigned six years; the second thirteen; the others ruled only two years and four months in all.

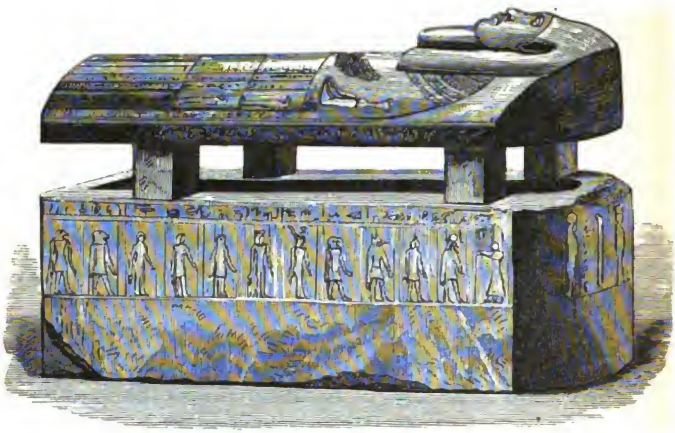
The temples of the gods and the internal affairs of the country were not entirely neglected during the unsettled times we have spoken of. The first king of the thirtieth dynasty was Nectanebes; his coffin (No. 10) is the largest in the gallery; his likeness is given in the small statue with Amenra, No. 70*a*. He had not been long invested with the royal dignity when the Persians again attempted to occupy Egypt; but Nectanebes was well prepared for them, and as they were somewhat disorganised, they were forced to retreat from the Nile valley, which they had entered. As soon as Nectanebes was free from the Persians, he busied himself with restoring and adding to the monuments of his country—the favourite pastime of the Pharaohs. The sarcophagus before us proves that the arts as well as the religious ceremonies of Egypt had undergone little change in consequence of the Persian occupation. A host of characters, divinities, genii, animals, sacred boats, &c., to the number, it is said, of 21,700,

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are inscribed upon it; among them the goddesses Isis and Nephthys, with outstretched wings, on the inside, may be noticed as especially well engraved. This sarcophagus was long supposed to be the tomb of Alexander the Great. When discovered in the ruin of the Soma at Alexandria, now the mosque of St. Athanasius, it was an object of worship among the ignorant natives as having contained the body of the great conqueror. The tradition is that Alexander's body was embalmed and brought in a gold case from Babylon, B.C. 321, to be laid in the temple of Jupiter Ammon, but that Ptolemy Lagus conveyed it to the city which bore Alexander's name. It is not surprising, therefore, that the sarcophagus, No. 10, being unusually large, and belonging to Alexandria, should have been taken for Alexander's tomb. The matter has been set at rest now by the interpretation of the hieroglyphics on the coffin. The Mussulmans of Alexandria converted this tomb into a bath, and the twelve large holes in the lower part of the sarcophagus were made for the purpose of running off the water which had been used. The beautiful little stones, green, yellow, red, of many shapes, seen on the polished surface of the coffin, show that it is formed of a composite material, or *breccia*, such as porphyry and granite, which was obtained in the neighbourhood of Thebes. The two obelisks 523-4 were erected by Nectanebes I. before a gate of the temple of the divine scribe, Thoth; they both formed part of the spoil from Egypt already referred to. They are inscribed with his name and titles. The

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delicately-finished hieroglyphic figures upon the surface of these dark green basalt pillars excite our admiration, as they did that of Niebuhr when he saw them at Cairo—the pillars were then in fragments, one being used as the sill of a window in the castle—the birds rank with the finest specimens of monu-



SARCOPHAGUS OF NASKATU (A MEMPHITE PRIEST).

mental intaglio in the Museum. The obelisk was as popular with the Egyptians as the tall church spire is with us. It was generally very lofty, and sometimes composed of one piece of stone; the largest in Egypt is that belonging to the great temple of Karnak, estimated by Wilkinson at a weight of 297 tons. This enormous stone had to be conveyed a distance of 138 miles from its bed at Syene, in order

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to be set up at Thebes. Opposite the tomb No. 10 is one side of the sarcophagus of Pep-ar, a military officer of the twenty-sixth dynasty, son of Nekh-therhebi (66). It is to be regretted that the other half, which is in the Ashmolean museum at Oxford, is not presented to the National Museum. Next to this is No. 3, the light-red granite sarcophagus of Naskatu, a Memphite priest, who lived probably under the twenty-seventh dynasty. It was found in an excavation made at Gizeh, near the tomb called, after its discoverer, Campbell's Tomb. The Egyptian belief that the tomb was "the eternal dwelling" of the earthly body, is exemplified with extraordinary force by this massive sarcophagus. On the top the man's head is sculptured, "sealed" with the beard, to signify that he was one of the worthy. An unusual number of deities are sculptured on the sides to do honour to the deceased priest, who adores them. Nearly all carry on their heads the emblems of their divine agencies; with most of these the reader will have become familiar, from the descriptions already given. The dark granite capital, 136, stands next; it is more Greek than Egyptian in design. No. 22, facing, is the slab in dark green basalt, which, with No. 20, already described, was found between the columns of a temple at Alexandria. The man bending the knee and holding up a cone, probably of sacred bread, is Nectanebes (thirtieth dynasty). The Grecian character of the face appears to be due to the influence which Greek had now begun to exert over Egyptian art. One side of this

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slab has also been worn away. The green basalt sarcophagus, No. 33, originally intended for the remains of the man whose name is inscribed on it, was, as the label tells us, used instead as the resting-place of Ankh, a lady of rank.

We now come to a sarcophagus unmistakably Greek in character—No. 17. It was prepared for Sebaksi, who belonged to the sacerdotal caste, as is indicated by the emblems he holds in his crossed hands, the *tau*, or loop, signifying life; the *tat*, or landmark, signifying stability; the two signs together may be interpreted as "life enduring," or "eternal." The dynasty under which the priest lived is not given. The mummy-shaped case has been sculptured with great skill, and it is one of the best, if not the best preserved specimen in the collection. Coffins of this shape were generally placed upright in their depositories, the hieroglyphic story of the dedication to the gods and of the deceased being so written as to be easily read on the cover in that position. The style of this sarcophagus is alone sufficient to convince us that a great change was coming over the art of Egypt about this time; in fact, the system which had been preserved with such jealous conservatism through so many centuries was breaking up in all directions; and the old forms fell away from the new life, which was now strong to create new forms for itself, as the husk falls away from the unfolding flower.

Nectanebes, of the thirtieth dynasty, was succeeded by Teos, or Tachos (B.C. 369), who, finding the Persian

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empire in a disturbed state, thought the opportunity favourable for avenging his country's injuries. He sought the aid of Agesilaus and his famous Spartan band of mercenaries in his enterprise, but the Spartans were bribed with promises of higher pay by the Nectanebes who had rebelled against Tachos, to abandon the Persian war for which their assistance had been requested, and to support Nectanebes in his rebellion; Tachos was dethroned, and Nectanebes (II.) was placed on the throne (B.C. 361.) No 44 is probably the statue of this Nectanebes. Agesilaus having died on his way to Greece, laden with booty, the Egyptians formed an alliance with the Phœnicians, who were also bent on destroying the Persian power; but the Persians under Artaxerxes III. were too strong for the Phœnicians, who were reduced, with the help of Mentor, the treacherous Rhodian, and his Greeks; and the Greek and Persian allies then proceeded against Egypt. Nectanebes II. made but a cowardly defence, and the kingdom of Egypt also was reduced to a Persian province. After this disastrous event, many Greeks and Persians settled in the country, and modified or tried to abolish its customs, after the wont of conquering races. Artaxerxes III. (Ochus), who headed the thirty-first dynasty (B.C. 343), is the same who caused Apis, the sacred bull of Egypt, to be roasted and publicly eaten; he was, not long after, assassinated by his favourite eunuch. His youngest son, Arses, succeeded him. Darius followed, and at his death the great Persian empire and its rule in Egypt was brought to an end. Alexander the Great

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entered, and took possession of the land, unopposed by the Persian viceroy or satrap, and welcomed by the Egyptians themselves. Having founded the city of Alexandria, and conciliated the people by restoring to them many of their civil and religious institutions, he departed and went in quest of empires yet unconquered. At his death Egypt fell, in the partition of Alexander's conquests among his generals, to the lot of Ptolemy Lagus, or Soter. He peopled the new city of Alexandria with Greeks, Jews, and natives, and made it his capital. He founded there the famous Alexandrine library, and the museum, in which the most eminent professors of the arts and sciences of the age pursued their studies, supported out of the public revenues. The reign of the second Ptolemy (Philadelphus) was so prosperous that it has been said that he could boast of the possession of 33,339 populous cities. He was the first king of Egypt who formed an alliance with the Roman nation, destined so soon to supplant the Greek in the dominion of the world. We are indebted to this Ptolemy for the Septuagint translation of the Old Testament. The third Ptolemy (Euergetes), also a patron of learning, after a successful invasion of Persia, brought back from thence most of the statues of the gods which Cambyses had carried off from Egypt.

On the site of a temple erected by Euergetes at Canopus, and dedicated to Serapis, was found the large black Syenite slab, No. 852, in this gallery, an important example of work by a Greek sculptor, executed in imitation of Egyptian models. It repre-

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sents Mercury wearing the Thessalian hat; in his right hand he holds the caduceus, and supports with his left a lyre formed from a tortoise shell; a folded cloak is thrown over his left shoulder.

Ptolemy IV. was the first of a series of weak or vicious kings, of the Græco-Egyptian line. The history of Egypt at this time becomes mingled with that of Rome and other nations. The unhappy country, regarded as a prize for the strongest robber, had, indeed, properly speaking, no history *of its own* for many generations after this time. The name of Egypt is prominent in the histories of contemporary nations, and the success of rival aspirants for power seems often to have depended on their alliance with, or possession of, a land so wealthy. But its own power was gone, and both as the heritage of foreigners, as afterwards a Roman province, the "greatest" was "the basest among the kingdoms," and was "never exalted any more to rule over the nations."

A remarkable memento of Ptolemy V., the son of the fourth Ptolemy, is preserved among our antiquities; it is that upon which the sacred hawk, perched on a block of red granite (59*), seems to have riveted his eyes—the famous *Rosetta stone* (24). We have already mentioned the importance of this piece of inscribed basalt as the key to the written language of Egypt. The hieroglyphics at the top of the stone consist both of complete pictures or symbols, and of the *partially*-drawn pictures which were alphabetically used in the formation of words; the middle inscription is in the popular or demotic writing; and at the

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bottom is the Greek translation, or rather, original, of the two preceding inscriptions. The hieratic modification of the hieroglyphic writing is not included here, and would have been inappropriate for such an inscription; as it was generally reserved for religious subjects. The three inscriptions have been damaged, the hieroglyphic more than the demotic, the demotic a little more than the Greek. To this single stone, however, we are primarily indebted for the "Grammaire Démotique" of Brugsch, and for the excellent and complete work on Egyptian philology (dictionary, grammar, &c.) which has recently been given to the world by the learned Dr. Birch of the British Museum. The subject-matter of the Rosetta stone inscriptions is also of considerable, though not, of course, equal interest. It is a decree dated in the year 196 B.C., when Ptolemy V. (Epiphanes), after a long minority, began to govern independently. It sets forth services which the youthful monarch had already rendered to the state. One of the earliest acts of his reign was to reduce the taxes, release prisoners for debt, and stop proceedings in the courts against those who were unable to pay their taxes. The revenues of the temples, and the contributions assigned to the gods by his father, were charged upon the lands, instead of directly upon the people, and the donations expected from the priests were lessened. He dispensed certain sacred classes from the performance of an annual journey to Alexandria, which it appears they had been obliged to make; put a stop to the exaction of a sort of "ship-

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money;" remitted two-thirds of the quantity of linen clothes collected in the temples for the royal wardrobe; "restored all things proper to their right order;" and took particular care that the worship of the gods should not be neglected. In addition, Ptolemy V. decreed many other things for the benefit of the gods, sacred animals, and people of his country. He moreover adorned the Apeium with magnificent works, expending gold, silver, and precious stones upon it; founded and repaired temples, shrines, and altars; in return for all which the gods gave him health, victory, power, &c., as well as a crown for himself and for his children for ever. The priesthood, desiring to confer honour on Ptolemy and his ancestors, decreed at this time that a golden image of "the Avenger of Egypt"—that is, Ptolemy V.—should be set up in the most conspicuous part of each temple, to be served thrice a day by the priests, dressed in the sacred apparel, and in other respects treated as one of the gods. It was also decreed that a gilded statue of wood, and a golden shrine, should be consecrated to Ptolemy in each of the temples, and should be specially honoured in the great ceremonial called the procession of the shrines, and that there should be at certain periods festivals in commemoration of the birth and accession of the Beloved of Ptah, King Ptolemy Theos Epiphanes Eucharistes.

For all the benefits, however, which the Egyptians received in the early part of his reign, and which they thus extravagantly acknowledged, they were actually indebted, not so much to Ptolemy, as to his

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governor Aristomenes, who guided and controlled the feeble king. When Ptolemy took the reins of government into his own hands, he began a course of action diametrically opposed to that which is set forth in the Rosetta stone. He lost the esteem and trust of his people; they became disaffected; and at twenty-eight years of age he was killed by a dose of poison, given to him at the instigation of some of his ministers whom he had threatened to deprive of their offices. This invaluable tablet was discovered in 1799 by a M. Bouchard, an engineer in the French army, whilst digging the foundation of a building by Fort St. Julien, near the Rosetta mouth of the Nile. A temple had once stood there; one of those, in all probability, in which the Synod assembled at Memphis had ordered that the decree should be set up. The Rosetta stone came into English hands, with the other objects collected by the French in Egypt, by virtue of one of the articles of the capitulation of Alexandria, in 1801.

In the reign of Ptolemy VI. Roman influence became supreme in Egypt. The seventh Ptolemy (Physkon) was a tyrant, and many Egyptians had to seek protection and peace in foreign countries. The succession of Ptolemy VIII. was disputed by his brother and mother, and a civil war raged throughout Egypt ere he could obtain recognition as its sovereign; and in the struggle for power many of the cities, amongst them "hundred-gated Thebes," were reduced to ruins. More of these Greek kings followed. The eleventh bequeathed Egypt to the

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Romans. The twelfth, Auletes, by a heavy bribe, induced Cæsar to permit him to reign, and at the same time displeased his subjects, who had to raise the purchase-money for Cæsar's favour; and Auletes was obliged to call in the Roman power to establish him on his throne. The thirteenth Ptolemy married his sister Cleopatra, as desired by his father, and afterwards murdered Pompey, who had been his guardian. It was while Ptolemy and Cleopatra were quarrelling for the undivided power which each desired, that Cæsar came to Egypt to quell disturbances and reconcile the rivals, and, fascinated by the beauty of Cleopatra, forgot his errand. Afterwards, as is well known, she married Antony. Augustus made war upon both, and was victorious at Actium; and Cleopatra, whose two brothers had already been slain, chose rather to die than to survive the loss of Antony and of her kingdom. With her—the last of the Ptolemaic line—perished the Greek dynasty, which had reigned over Egypt for two hundred and ninety years. The land of the great Pharaohs became a Roman province, and Cornelius Gallus was appointed as its first governor.

We have many specimens in the Museum of the art of the Ptolemaic period. The hieroglyphic carving on the Rosetta stone of the age of Ptolemy V. is by no means first-rate; it is, in fact, quite inferior to the very earliest specimens we possess of such work. In a line with this lies a colossal foot in light-coloured marble (847), probably executed and offered to some god in performance of a vow.

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It was found near a convent at Alexandria; the workmanship is Greek.(1) No. 90, the cover of a basalt sarcophagus with a figure, mutilated, lying full length on the top of it, belongs to this period; and the sepulchral tablet 837, contemporary with it, proves that the old Egyptian



HEAD OF SPHINX AND SEPULCHRAL VASES.

beliefs had not died out. The departed, with his earthly body, is brought by Anubis before Osiris to be judged. Among the larger objects are the two statues against the columns—one representing the Emperor Caracalla or Severus; the other, the emperor, author, and philosopher, M. Aurelius Antoninus (A.D. 161—180). No. 59 is part of a fine porphyry column which once graced a building in

(1) This marble is supposed by some to belong to the statue of Serapis, erected in Alexandria.

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Alexandria; and 97 is the head of a sphinx, in dark green basalt, a finely-executed and well-preserved specimen of the sculpture of this period. It resembles the sphinxes of early times only in the head-dress, which bears in front the uræus serpent, emblem of the goddess. Vigilance and cruelty are blended in the expression. The perplexing riddle may have been proposed for the last time, and the sphinx may be awaiting the solution in order to dash herself upon the rock, and cease from her long watch. The head stands upon a columnar altar dedicated to Serapis, the great god of the city of Canopus, near Alexandria, whose worship was introduced into Rome by Antoninus Pius, but whose mysteries were celebrated in a manner so revolting, that the Senate forbade their observance.

In the recesses of the walls of this gallery we have a few more objects to notice. Beginning with the window compartments 36, 37, it will be necessary for us to go back historically about a thousand years. No. 154 is a tablet of the nineteenth dynasty, in memory of the royal charioteer Unnefer. The following tablet, erected to Judge Neferba, gives a representation of part of the funeral ceremony, in which Anubis pays a visit to the embalmed body which lies on a couch. Part of chapter I. of the "Ritual of the Dead" is also engraved on the stone. By this, are specimens of the naoi or shrines referred to in the Rosetta stone. No. 113 is a small dark granite group, representing Besnefer, a governor of the south of Egypt, and Sentmut, a royal nurse, seated side by

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side, each figure twice represented. No. 110 has been a pretty group of a priest of Amenra and his wife Ankhsenhesi. Here are more of the sepulchral vases, which contained some parts of the bodies of the deceased; but the best specimens of these will be seen lower down (Nos. 866—869). Bakaa, mentioned in the large tablet 166, was a master of the horse under Rameses II. No. 164 is the tombstone of Bakaa's brother. Both are from Thebes.

The bronze statuettes, with traces of gilding on them, are of unusual interest. Bronzes of this size are very rare, and these are carefully moulded. No. 873, representing a goddess or queen, is the best. The tight-fitting dress, to which is added the *usk*, or tippet, displays the symmetrical Egyptian figure; the hair is unbecomingly dressed; the eyes have been glazed. One might suppose, from her attitude, that she was beating time to music; but she seems to have been holding something in her arms originally; perhaps—if the figure is intended for Isis—the baby Horus. No. 871 is a larger representation of the same; and 865 is the third bronze, one of the best statuettes we possess of the crowned Osiris, the god upon whom Evil vented his fury, who was slain, but who, risen from the dead, became, in the New Abode, the one impartial judge of the departed. He is in his usual posture; his arms are crossed on his breast.

In the tombstone 326, from Abydos, male and female mourners follow a deceased person, carried in a coffin on the shoulders of some youths. The mourners show their grief by throwing dust upon

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their heads. In the very infancy of their community, according to tradition, their god Noum, had represented to them that they were but clay or dust; and, therefore, the Egyptians in deep grief, likened themselves to the dust, from which they came, in token of their humility before those who had been born again as the sun. The person in whose honour this ceremony is performed lived under the twenty-sixth dynasty; but the faces of the mourners have not the Egyptian cast. No. 323, the tablet of Amenmes, contains adorations to the sistrum or musical instrument of Athor. It differs in style from the preceding sepulchral tablets. In 808, Unnefer, priest and scribe, adores the mystic standard of Osiris. The Evil Principle, to be hated, needs but to be seen in its repulsive realisation here, as Besa, Baal, or Typhon (463); 498 and 776 also represent the Spirit of Evil. The memory of the sandal-maker Tutu, is immortalised by a curious sepulchral basin (301), on the high back of which adorations are being paid to Osiris. No. 502 is a sepulchral altar in the degenerate style of the Ptolemaic or of the Roman period. No. 890 is a small bronze figure, nude, probably of Ptolemy Alexander, having the attributes of the Genius of Alexandria; 891 is the companion bronze—Cleopatra Selene, invested, it is supposed, with the attributes of Tyche, or Fortune. Both were found at Alexandria. The male figure is clumsy. Cleopatra is dressed in a long robe, the petticoat underneath hanging in close folds about her feet.

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What is meant by our frequent reference to the "decline of Egyptian art" may be immediately perceived by a comparison of the sepulchral tablets of the Ptolemaic period with those of the twelfth dynasty, in the Northern Egyptian Vestibule. The bust of a Pharaoh of the twenty-eighth dynasty, in arragonite, was presented to the nation by the Queen, in 1854. It is good for its age, but gives abundant evidence of the influence of a new school of art upon the native sculptors. No. 444* is a sphinx from the vicinity of the "Great Sphinx" of Thebes. Numerous trifling works of sculpture executed during the Roman dominion in Egypt follow. In 189, the deceased—husband and wife—are introduced by Anubis and Macedo, "son of Osiris," into the presence of the Judge and of Isis. In 821, a man is feasting. This resembles in style the provincial Roman work, of which there are numerous examples in the basement of the Museum.

No. 789 is a remarkable tablet, inasmuch as it shows us a Roman emperor paying homage to the Egyptian deities—to Thoth, the scribe of the house of the gods, the child Horus, Isis (the Roman Bellona), and to another divinity. No. 838 is a limestone tablet of one Didymus, inscribed with adorations to Osiris and Isis; it is valuable on account of the short bi-lingual inscription in Greek and demotic. 827, above, is part of a Sinaitic inscription from the Wady Mokatteb in Arabia Petræa, a precious fragment—but not, as has been supposed, part of the tables of stone. The tablet 193 was erected in honour of T.

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Claudius Balbillus, governor of Egypt in the reign of Nero (A.D. 56—57), by the inhabitants of the Letopolitan province near the Pyramids. It bears a long Greek inscription, and the top is surmounted by the winged disc of the sun with two pendent serpents.

On the other side of this division of the Egyptian gallery the sepulchral tablets are numerous; and in glancing at the labels upon them we are struck by the great variety of offices mentioned as held by the departed. It should be said that many of those in the royal household were filled by princes of the blood. Beginning by the window, 34, 35, 349 relates to a scribe of the royal wine-cellar (Baken-Amen); 304 to a clerk of the imperial table (Mentuskhem); 357 to a royal scribe and military officer; 261 to a judicial scribe (Pasheti); 163 to a scribe of the royal library, a clerk of the rolls of the palace of Rameses II. (Neferber); 81 to a high priest or pontiff of Amenra (Rui); 290 to a doorkeeper of one of the gateways of the Ramesseum at Thebes (Akarber); 144 to the chief guardian of the palace or temple of Rameses II. "in the house of Amenra, the hidden god, influencing all things by the sun"; 165 to a superintendent of public works in Egypt (Paur); 156 to a superintendent of the queen's stable; 132 to a superintendent of the cattle of Rameses II. (Hara); 288 to a keeper of records, papyri, or rolls of a palace or temple at Abydos; and 388 to a priest and sacred scribe of the Ptolemaic period. On the small pyramid 468, Ra in his boat, with his symbolical hawk, is adored by Neferbes, one

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of the "wise counsellors" of (the) Pharaoh, and by his family; on that numbered 477 a male figure, in a small niche, is making adoration; and on the third pyramid, 479, homage is given to the sun, in the form of a beetle, and also to Ra, in the sacred boat, and to Isis, Nephthys, and the god of the west. The worship of the hippopotamus-headed goddess, Thouëris, will be seen on the tablet of Amenmes, 283. We gather from the representation on this tablet that besides being the associate of Typhon, Thouëris was supposed to have some office in relation to the departed soul. The slabs 537—540, &c., contain some boldly-cut hieroglyphics. No. 802 is the finely-chiseled bust of a priestess in black granite; she holds the sistrum, or lyre, ornamented on the handle with a head of Athor. No. 552 is the lower part of the sarcophagus of Naskat, a royal scribe and priest who lived under the thirtieth dynasty, from Memphis. The surface is remarkably smooth and well polished, and the narrow line of hieroglyphics running down the front, while it tells the history of the deceased, also forms a simple decoration. No. 512*a* is the lower part of the statue of Gutefankh, a priest and sacred scribe, seated on an inscribed pedestal. In the tablet of Harkabh (336) there is a figure in very high relief of Osiris Onnophris, the "kind," or "beneficent" Osiris; on one side is Isis with the disc and horns, on the other Nephthys, her sister, "the daughter of Seb." Nos. 331 and 337 are specimens of the less expensive tablets, sketched out in colours but not engraved, that were sometimes

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used. No. 28 is a basin dedicated to Athor, as Thouëris the water-goddess.

We come next to several sepulchral altars. They differ in shape; in some there are deeply-cut gutters for the libations of wine and oil, which were poured out to the gods on these stone altars. No. 553 is a very ancient specimen, upwards of thirty-eight centuries old. No. 509, of the Ptolemaic period, is graceful in design. No. 135, in the shape of a tank, or bath, with steps, was found in the temple of Berenice, and must, therefore, belong to a late age. On 800, one of the largest altars, the goddess Athor, in the form of a cow, walks among the papyri and other water plants. Following these are several slabs, with inscriptions of the greatest historical value in Ethiopic-demotic characters, in Coptic, in Cufic—a very pretty form of writing—and in Greek. No. 147 is a tombstone of the Ptolemaic era. It was erected in memory of a priestess of the name of Ta-aiemhept: various divinities are carved upon it. No. 874 is a bust of Harpocrates (Horus, the child), statues of whom were placed at the entrances of Roman temples, because, being represented finger on lip, he was supposed to be the god of silence, and, therefore, a fit guardian of the sacred way. No. 778 is a sun-dial from Alexandria, found at the base of Cleopatra's Needle, already mentioned. Here, in the last recess in the Egyptian gallery, are several specimens of the work executed during the Roman dominion. A glance at these specimens is quite sufficient to convince us that we are viewing examples,

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not of Egyptian art, but of Roman. We leave them, therefore, for the upstairs rooms, in which the ethnographical collections of the Egyptians are exhibited, the objects, namely, which illustrate more particularly the manners and customs of the people.

We return to the north of the gallery, and as we mount the staircase we see displayed in frames on its walls specimens of the sacred literature of Egypt, the inscribed papyri, or, as they were called by Isaiah, "paper reeds." These present a multitude of characters, in three groups—the hieroglyphic, hieratic, and demotic. Most of them contain figures of deities, animals, &c., sketched in colours, which form vignettes to chapters of the hermetic books or "Ritual of the Dead," for the brief description of which the reader is referred to the first section of "The Egyptian Department."

VI.—EGYPTIAN ROOMS: UPPER FLOOR.

MUMMIES.—SARCOPHAGI.—SMALLER ANTIQUITIES.

Dynasty IV. to the Roman occupation.

At the top of the staircase is the Egyptian Ante-Room, on the walls of which are placed casts from sculptured and coloured bas-reliefs, painted in imitation of the originals. One, from the great Temple at Karnak, represents Seti (Menephtah) I. (nineteenth dynasty), vanquishing his enemies the Tahennu;

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others, from the Valley of the Tombs of the Kings, depict this Pharaoh and some of his successors in the act of adoring the principal gods of their country. The last series are from the fallen obelisk at Karnak, and they give us a good idea of the vast proportions of this monument.

Passing through the ante-room, we enter the First Egyptian Room. Over the cases are some coloured casts from the bas-reliefs at Beit-el-Walee, in Nubia, illustrating the conquests of Rameses II. over the Ethiopians and his northern enemies, and the bringing of presents to the victors.

First in this room is the collection of *Egyptian gods and goddesses*—a numerous company. With the names and offices of most of these divinities the reader is already familiar. The figures made of wood and stone (generally in the upper row of the cases), were found chiefly in tombs and temples; those in the second row, of bronze and silver, were principally votive, and were found under the pavements of temples, or in the walls; while the small figures in the third row, in gold, porcelain, and other materials, were worn as amulets, employed in private worship, or attached to the mummies of the dead. In the lowest row are the larger figures, in various materials. Here are:—Amenra, a handsome statuette in silver (6), with gold-plated plumes, collar, and tunic; Khem, the generator; Khnum, the creative spirit, and his wife, Sati, the sunbeam; Mut, the wife of Amenra; Neith, or Minerva; Ptah, or Vulcan; Chons, or Hercules; Athor, or Venus; cat-

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headed Pasht, or Diana; ibis-headed Thoth, or Mercury; Ma, the goddess of justice and truth; Neferatum; Muntra, or Mars; the crocodile-headed Sebak; Osiris, Isis, and Horus; Nephthys; Anubis, jackal-headed; Imouth, or Æsculapius; Typhon; Thouëris, hippopotamus-headed; the four guardian spirits of the embalmed viscera; and a few other less important divinities. Last come representations, mostly in miniature, of the sacred animals; and a few of the symbols or emblems used by the Egyptians. The tat (the Nilometer, a land or water-mark), was typical of stability; the tam, or gom, of strength; the tau (*crux ansata*), or loop-tie, of life; the lotus-flower, of divinity, &c.; the heart, of goodness; a blue ceiling, of the heavens; eyes, of the all-discerning power; and a crown, of royalty.

The illustrations of the social life of the Egyptians are especially interesting. Portions of *buildings and furniture* are exhibited in cases 14—19; but in general the works of the Egyptian architect, or "scribe of the buildings," are poorly represented. This section is much in need of models of Egyptian buildings, such as temples, palaces, and dwelling-houses. There is an elevation of a house in lime-stone, but it conveys the idea more of a tower than a house, and it can only illustrate a second-rate dwelling. Those of the wealthy classes of Egypt, though not lofty, were spacious and many-roomed, with porticoes and colonnades, courts, shaded by avenues of trees, and nearly every other contrivance for giving a free passage to air, which the hot

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climate rendered necessary for comfort. The more substantial portions of the houses were built of bricks made of mud and straw—dried, not baked. (Some of the bricks made for the pyramids, and stamped with the names of Pharaohs and priests, will be seen in cases 61, 62.) The exterior was stuccoed, and painted in bright lively colours. Samples of stucco work, and of the tools for smoothing, decorating, and colouring it, are placed in case 39. As the poorer Egyptians lived almost entirely in the open air, a house of simple construction sufficed for them; they used it generally as a store, passing the night on the roof. They sometimes lived in huts or cabins, of which we have a model. Granaries, as might be inferred from the frequent allusions to them in the Bible and on Egyptian monuments, were scattered over every part of the Nile valley—grain being the staple of the country. There is a small wooden model of one of the commoner sort, in which a woman is seen busily kneading dough in the court-yard, while the storekeeper, or *fellah*, takes his *siesta* in a box at one end of a gallery over the store-rooms; a strong fastening keeps the door of the granary. Specimens of Egyptian hinges and sockets, and of keys—probably of a late date, however—are exhibited here, with fragments of iron fittings, porcelain tiles, cramps, &c. Some articles of furniture are also exhibited here. The tables in use were small, and simply made; there is one example from Thebes, supported by two legs at one end, and by one at the other. There are also several chairs, stools (some-

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times three-legged), and other seats, all rather low, some skilfully designed and carved, and some of ebony inlaid with ivory. Many display an intimate knowledge of the strength gained by right balancing and adjustment of weight, and all are elegant in shape. The double chair, reserved for husband and wife, was also in common use, but the Museum does not possess an example. Near these articles may be noticed the supposed cubit-measure, found in the pylon of King Haremhebi (Horus), eighteenth dynasty, at Karnak. On the top shelf are specimens, which look like the heads of crutches, of the *uls* or *ouols* (head-rest) in wood and arragonite. For representations of other articles of furniture the sculptures should be consulted.

Among the *articles of attire, cosmetics*, &c., may be noticed first a lady's wig; it is so fresh and glossy, and the small curls and pendent plaits are so crisp and regular, that it would be easier to believe it manufactured by a fashionable hairdresser of to-day than by a Theban wig-maker some thousands of years ago. The ladies depicted on the frescoes in the Egyptian gallery wear their own (or borrowed) hair in a similar fashion. The wig was found in a tomb behind the small temple of Isis at Thebes; at the side is the reed basket that held it. False hair was worn, with occasional exceptions, by men and women alike—the custom originating in a love of cleanliness. Plutarch says that while the seventy days of mourning for the loss of friends, or for the death of a king, lasted, the men allowed their hair and beard

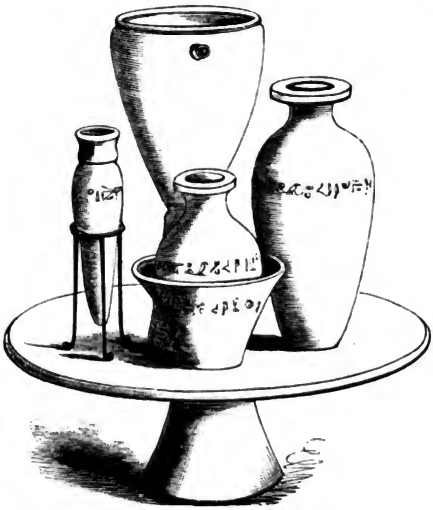
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to grow; and that the women cut their hair off when misfortune overtook them. Then we may observe the following:—A tunic and a workman's apron; a net-worked cap for the hair; a broad band or belt; a basket for holding clothes; numerous small ointment vases and bottles for holding stibium, or kohl, a metallic colour (antimony) applied to the eye-lids and brows for the purpose of heightening the brilliancy of the eyes (for which the young ladies of our period substitute bella-donna); styles, or thick club-headed pins of bone, &c., for laying on this anciently popular, but noxious beautifier; combs, some coarse and some fine-toothed; tweezers; hair-pins in metal, bone, and ivory, of different forms, but none corresponding to the two-pronged hair-pins of the present day; hair-studs; bronze mirrors, circular and pear-shaped, some with ornamented handles, one, from the Hay collection, representing the god Besa, another, made of a tooth of a hippopotamus. The reflecting power of the mirrors was obtained by high polish of the metal. There are also several sandals of palm-leaves, some having the toe-pieces curved over—a style peculiar to the eighteenth and nineteenth dynasties; the original fastenings still remain on a few. There are many sandals of leather.

The Museum is particularly rich in the *vases and drinking-cups of ancient Egypt.* The cases 22—32 (except 27) are filled with specimens of various sizes, in arragonite or oriental alabaster, porcelain, glass (opaque as well as transparent, and displaying the beautiful prismatic colours imparted by decom-

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position), steatite, earthenware, terra-cotta, &c., and of nearly every possible shape, from the rude and elementary, to the graceful and elaborate. On a dwarf arragonite table or stand is arranged a set of small handsome vases, which once belonged to an important functionary of Abydos, named Atau. On



EGYPTIAN VASES AND STAND.
(In arragonite.)

some of the vessels are the names of Pharaohs of very early date; one bears the name of Hunnas or Unas, of the fifth dynasty. Others belonged to the Pharaohs Nephercheres, Thothmes III., Amenophis II., Sesostris, and Necho II., and to the queen Amounartis,

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and the princesses Hatasu and Noubemtech. The very small shallow specimens may have been used as spoons; some contained perfumes, ointment, or cosmetics; and liquid offerings for the gods probably filled at one time the little boxes and bowls of steatite. The bottles with triangular and globular bottoms, and long necks, are very primitive examples of the art of glass-blowing, an art which was known before the time of Pharaoh Osirtasen, the contemporary of Joseph; the opaque vases were found at Memphis; and among the glazed cups, jars, bowls, and the bottles in black ware, are a few curious double-bottles, and a vase and a bottle combined in one. There will be found, besides, specimens of the coarser pottery used by the Egyptians for domestic purposes, such as pans, jars, jugs, dishes, bowls, &c.

In cases 33—35 are the bronze vessels, most of which doubtless belonged to the service of the temples; some have handles, like buckets, and are engraved with hieroglyphics and figures of deities; one has a camel's-head spout; there is also the gilded model of a vase inscribed with the name of Rameses II. A model in bronze of a set of vessels, perhaps cooking utensils, placed on a stand, is inscribed with the name of Atau, the functionary of Abydos mentioned above. Under these are arranged—

Food and food products—Egyptian bread, a cake of bruised barley, and bread cakes. The Egyptian baker liked to fashion his loaves in a great variety of ways, and one of these cakes is made in the shape of a crocodile's head. There are samples

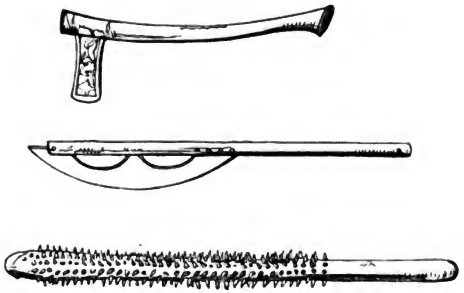
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of grain. Here are also samples of Egyptian wheat, barley, and lentil-seed. Wheaten bread was eaten by the rich, barley-bread by the poor; and lentils, with radishes, onions, and other kindred vegetables, formed a large proportion of the ordinary food of the latter. The wine-like beer, called zythus, was also made from barley. Grapes, the juice of which was freely indulged in by the wealthier classes; pomegranates, figs, lotus-flowers, &c.; and two trussed ducks on a stand with cakes of bread, most likely intended as an offering for the dead, fill up the shelf. Beneath are *agricultural implements* made of iron; a hoe or hand-plough; the *hab*, a sickle with a handle, and a sickle-blade; and a yoke, much used by Egyptian workpeople in carrying small burdens. Here are also some cord made of palm-fibres, and some pieces of rope-ladder, one of which was taken from the tomb of the illustrious Sethos I. (the father of Sesostris) at Thebes.

The *offensive and defensive weapons* of the great Egyptian nation—of a nation which was without a rival during the period of the eighteenth and nineteenth dynasties, when its standing army was half a million strong—were, as we should expect, of considerable variety, and in many instances of artistic and intrinsic value. The specimens in the Museum, however, are but few and small, and are nearly all contained in the cases 36 and 37; it must not be supposed, therefore, that they convey any adequate idea of the extensive armoury of the Egyptians. Bronze was the metal chiefly used for weapons of

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warfare. First we may observe the war-axe with an open-work bronze blade, representing a horseman; then another, with a flat blade fastened to its handle by means of a strap; and a third, having a semi-circular bronze blade, with two scallops at the back, riveted into a hollow tube of silver, which once held a wooden handle; also daggers with hilts of ivory and silver, and one with a handle of gold. Among the objects purchased from Mr. Hay is a dagger with a



EGYPTIAN ARMS.

long cream-coloured flint blade, with bits of the sheath adhering to it. Here are, besides, javelin and spear-heads of bronze, iron, and flint; knives in metal and stone; "home-made" clubs of hard wood, some with flat heads, and one, a very formidable weapon, with numerous wooden spikes or teeth let into the top; staves; pointed sticks; bows and arrows, and arrow-heads—the bow was a deadly weapon in the hands of the Egyptian; the large stone blade of a hatchet; armlets; a cuirass and helmet in one, formed of

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the "plate-armour" of the crocodile; and heads of standards and sceptres.

Of *hunting or fishing implements* there are fish-hooks; bronze heads of fishing spears, employed in crocodile-hunts on the Nile; and throw- or fowling-sticks, the use of which has already been learned from one of the frescoes in the Egyptian gallery. There are also some portions of the river boats used in fishing. In case 38 is a casting net, from Thebes.

The *artistic and writing implements* of the Egyptians are contained in case 39. Artists will observe that we have not greatly improved on the palettes or writing-slabs of the time of "Ptahmes, superintendent of scribes." To most of these are attached little jars or paint-pots, projecting from the base; some have small shallow wells for holding the paints. One is inscribed with a memorandum of the colours for which the wells were provided. Then there are baskets for paints and brushes, stones and mullers for grinding and pounding paint. The scribe proper (skhai) used the wooden palette, called the *pes*, about a foot long and three inches wide, with wells for paints, or red and black ink, and grooves for holding the pens or writing-reeds (kash), the points of which were protected by a sliding-lid; some of these are dedicated to the gods, while others bear the names of the owners, and of the Pharaohs under whom they lived, or by whom they were patronised. We have also in this case, one of the ink-pots carried about by the scribes, in bronze, with the chain for fastening it to the left thigh; small rolls of papyri prepared for writing, and boards pre-

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pared for painting; bronze knives, used by painters; a mason's paint-box, of rough workmanship; stamps and seals; pieces of paints, and some fragments showing the sort of colouring used in the decoration of the royal tombs at Thebes.

In cases 40 and 41 will be seen some small *boxes* which were once, perhaps, ornaments in the boudoirs of Egyptian ladies; they are made of papyrus-leaves, wood veneered with ivory, ebony inlaid with porcelain and ivory, and common wood painted (many of these are very ancient); some fragments of a sycamore box, marked with the name of Pepisethes, of the sixth dynasty; and one with the name of Tekar, a sailor of a sacred boat, written upon it. Many of the boxes have sliding covers, and one is in the shape of a gourd. Following these is a collection of *spoons* in ivory and wood, circular, oval, shell and shovel-shaped; some are fashioned like the lotus-flower; one is double-bowled, holding wax; many have carved handles, one representing Horus standing on a lotus-flower, supporting the mouthpiece on his head. Several of the spoons are in the shape of fishes. An ivory box, probably the treasure of some young Egyptian lady, is very curious; it is carved in the form of a duck, swimming; on its back, the cover, are two ducklings, to which the mother gives a fish she has just caught. Two wooden spoons in the Hay collection deserve notice. One is a fox seizing the shell, and the other represents a nude female floating and holding a water-fowl, which forms the bowl of the spoon. From the absence of table-knives and forks

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in this section, we may infer that the Egyptians, like other eastern nations, ate with their fingers. Under the above-mentioned objects are arranged plasterers' smoothers, brushes, fragments of painted stucco, and stamps—one bearing the name of the Pharaoh Amenophis III.

In cases 42 and 43 are the *tools*, which are chiefly in bronze, most of the iron ones having apparently been destroyed by rust. Among them are chisels (one very large, in the shape of a wedge), a drill-bow and drills, bradawls, adzes, knives, a saw, nails, and rivets, much-worn wooden mallets, a cowhorn flask for oil; also, handles, blades, and models of tools (some engraved with the name of Pharaoh Thothmes III.), workmen's baskets, &c. Then there are articles in bone from a tomb near Memphis, fragments of wood-carvings, moulds, scoriæ and ore from mines of the old empire, pieces of ivory, &c.; more baskets, and some stands, trays, and mats, for the table or for the ground, on which the Egyptian usually sat to take his meals. Specimens of the larger palm-leaf baskets anciently carried to market will be seen in the next cases, 44 and 45.

In these cases are also contained a few specimens of *musical instruments*: remains of harps and viols, flutes, reed-pipes, cymbals, sistra, and bells. But, it must be confessed, these orchestral fragments do not seem to have ever been capable of producing any but plaintive and somewhat harsh sounds. Sir G. Wilkinson has made some interesting researches respecting these and other musical instruments of

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the Egyptians. We bring together what he has said :—

"Sometimes the *harp* was played alone, or as an accompaniment to the voice; and a band of seven or more choristers frequently sang to it a favourite air, beating time with their hands between each stanza, which is still usual in Egypt. The harps varied greatly in form, size, and the number of strings, ranging from four to twenty-two. The oldest sculptures in which harps are represented are in a tomb near the pyramids of Gizeh—upwards of four thousand years old. Even in the reign of Amosis, the first king of the eighteenth dynasty—about 1570 B.C., nine hundred years before Terpander's time—the ordinary musicians of Egypt used harps of fourteen, and lyres of seventeen, strings, which were of catgut. The *flute* and the *pipe* were of equal antiquity with the harp; the former was of great length, the player being obliged in some cases to extend his arms below his waist to touch the holes; it was made of reed, of wood, of bone, or of ivory, and, from its hieroglyphic name (sèbi), we may suppose that it was originally the leg-bone of some animal; the latter—the pipe—was seldom used at concerts. The double pipe consisted of two tubes, one played by the right, the other by the left hand—the latter giving a deep sound for the bass, the right a sharp tone for the tenor. The *cymbals* were of mixed metal, apparently brass, or a compound of brass and silver, and of a form exactly resembling those of modern times, though smaller; from them have been borrowed the very small cymbals played with the finger and thumb, which supply the place of castanets in the *almèh* dance [before mentioned.] The Egyptians also played cylindrical maces or clappers, which were used with the flute during pilgrimages and processions to the shrine of a god, accompanied by choristers who chanted hymns in his honour. In addition to these was the *tambourine*, a favourite instrument in religious ceremonies and at private banquets. It was played by men and women, but more usually by the latter, who often danced and sang to its sound; and it was used as an accompaniment to other instruments. There were tambourines of three different kinds—one circular, like our own; another square, or oblong; the third consisted of two squares separated by a bar—all of which were beaten by the hand. The *sistrum* was the sacred instrument *par excellence*. Some pretend that it was used to frighten away Typhon (the evil one); and the rattling noise of its movable bars was sometimes increased by the addition of several loose rings. It had generally three, rarely four, bars; and the whole instrument was from eight to sixteen or eighteen inches in length, entirely of brass or bronze. It was so great a privilege to hold the sacred sistrum in the temple, that it was given to queens and to those noble ladies who had the distinguished title of 'women of Amun,' and were

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devoted to the service of the deity. In their military bands the Egyptians had a trumpet and drum. It was not considered unbecoming the gravity and dignity of a priest to admit musicians into his house, or to take pleasure in witnessing the dance; and, seated with their wives and families in the midst of their friends, the highest functionaries of the sacerdotal order enjoyed the lively scene. The Egyptians considered music of the greatest consequence, from its beneficial effects upon the mind of youth. Those who played at the houses of the rich, as well as the wandering musicians of the streets, were of the lower classes, and made this employment the means of obtaining their livelihood; and in many instances both the players and the singers were blind. When hired to attend at a private entertainment, the musicians either stood in the centre or at one side of the festive chamber, and some sat cross-legged on the ground, like the Turks and other eastern people of the present day. They were usually accompanied on these occasions by dancers, either men or women, sometimes both, whose art consisted in assuming all the graceful or ludicrous postures which could obtain the applause or tend to the amusement of the assembled guests. Some of their songs —as that called the 'Maneros'—were of a plaintive character, but not so the generality of those introduced at their festive meetings. The common people had certain jocose songs, containing appropriate and laughable remarks on the bystanders, which were accompanied with mimicry and extravagant gestures."

Following the illustrations of their music (in cases 44 and 45), are some specimens of Egyptian games—draughtsmen, dice, and what are conjectured to have been the small counters used in their favourite game of "odd and even." They seem to have played at draughts on the chequered board in the earliest times, but dice were apparently introduced under the Greeks or Romans. Acrobatic feats, in which the performers were as agile as our modern rope-dancers, were also a favourite amusement, and often diversified an Egyptian entertainment. Here are also some of the toys which the little ones of Egypt delighted in; dolls which might have been broken yesterday, but which in reality were fondled and pulled to pieces

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by "children" thousands of years ago. The dolls are of wood, mostly flat, with rounded ends, and painted; one of them—"the Ethiopian," or "Moggie," a black-headed doll, having eyes inlaid with ivory, and hair ornamented with clay beads—was no doubt a plaything for a rich man's child; while the far grander one, carved in relief, in imitation of the human form, may have been dressed and nursed day by day by some little princess of an early Pharaonic house. The same fate appears to have befallen the dolls of the times of Abraham and Moses as those of modern times; many of those in this case are headless, although their construction was strong and simple. Some more dolls will be found in the Hay collection. Egyptian children had other playthings besides these, but only a few of them are represented here—fish-toys, fruit-toys, porcelain eggs, and balls made of palm-leaves covered with leather.

Cloth and the Implements of Spinning fill the lower shelves of cases 44, 45. First of all are the spinning and weaving implements, which are peculiarly interesting to a cotton-spinning and cloth-weaving nation like our own. The primitive hackle for dressing flax, spindles, reels, knitting-needles, sewing-needles, &c., are here exhibited, with samples of thread, linen, and linen cloths. From these were made vestures of fine linen, for the manufacture of which the Egyptians were celebrated throughout the ancient world. Indeed, though our machinery is far superior to theirs, it is not at all certain that even we produce really better linen-cloth than they did. Some of

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the samples are so finely wrought as to look like silk. A piece of bandage (which has lately been subjected to a process of bleaching) exemplifies the degree of perfection to which the Egyptians had arrived in the art of "working in fine flax," referred to by Isaiah. In some of the cloth, coloured thread is interwoven as a border or selvedge; there is a very strong stuff made of coarse thread; some of the cloth is fringed; and there is one piece with Egyptian characters worked upon it.

Now we come to that part of the exhibition which interests the generality of visitors more than any other—the *Sepulchral Section*. It cannot be from mere morbid curiosity that so many persons loiter over this painful display of the mummied dead; rather, one would suppose, are they brought to a sudden standstill by wondering thoughts about that world—*future* to us—which has so long been *present* to the souls of these departed ones. The thought of the invisible world was one from which the inhabitant of Egypt could hardly ever escape. The mummy was everywhere; it was purposely introduced at the festivities of the rich, and images of it were handed from one to another of the guests, together with the lotus-flower, in order that both death and immortality might be remembered at those times when both are most easily forgotten, and when the earthly life seems all in all. All over the Nile valley were scattered the vast and enduring dwellings provided for the dead, which still further gave rise to and kept the thought of death before the mind.

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And that deep religious feeling in which these customs originated was no doubt itself increased and strengthened by being thus constantly and universally expressed. On the floor of this room, and in the cases 46—50, are specimens of mummies from different parts of Egypt, from the earliest period to that of the Roman occupation; also, portions of the human body, and hair of men and women. The oldest mummy known to the civilised world is contained in case 46; it is supposed to be that of Pharaoh Mycerinus (Menkare), of the fourth dynasty, the builder of the third great Pyramid at Gizeh, with whose coffin it was found by Colonel Vyse, in 1837. What is left of the coffin lies close by; it is unquestionably a very early piece of Egyptian work; wooden pegs instead of nails kept it together. Hieroglyphics are still seen on a portion of the lid and on the footpiece; these, and especially the oval containing the name of Mycerinus, have been preserved with a freshness which is only to be accounted for by the extreme dryness of the climate of Egypt. At the bottom of cases 48, 49, in a box, is Dr. Granville's complete specimen of a female mummy, prepared with wax, &c., "to illustrate the original process of mummification." An outline of the process is given by Herodotus, which may be accepted as correct, since he gathered his information from the embalmers themselves, about 460 B.C. We condense his description:—

"There are a set of men in Egypt who practise the art of embalming, and make it their proper business. These persons, when a body

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is brought to them, show the bearers various models of corpses, made in wood, and painted so as to resemble nature. The most perfect is said to be after the manner of him whom I do not think it religious to name in connection with such a matter. [He of course refers to Osiris, the great judge of the dead.] The second sort is inferior to the first, and less costly; the third is the cheapest of all. All this the embalmers explain, and then ask in which way it is wished that the corpse should be prepared. The bearers tell them, and, having concluded their bargain, take their departure; while the embalmers, left to themselves, proceed to their task. According to the most perfect process of embalming, the brain is first extracted, and then the viscera are removed through an opening cut with a sharp stone in the left side; the body is then well washed internally with palm wine, and again frequently with an infusion of pounded aromatics, and afterwards filled with the purest bruised myrrh, with cassia, and every other sort of spicery except frankincense. Then the body is placed in natrum for seventy days, and covered entirely over. After the expiration of that space of time (which must not be exceeded), the body is washed, and wrapped round, from head to foot, with bandages of fine linen cloth, smeared over with gum, which is used generally by the Egyptians in the place of glue; and in this state it is given back to the relations, who enclose it in a wooden case which they have had made for the purpose, shaped into the figure of a man. Then, fastening the case, they place it in a sepulchral chamber, upright against the wall. Such is the most costly way of embalming the dead.

"By the second process, cedar oil is poured into the body, which is laid in natrum, and, so powerful are these two solvents, that, at the end of the prescribed time, the whole of the body, except the bones and skin, has been destroyed by their action. It is returned in this condition to the relatives, without any further trouble being bestowed upon it.

"The third method of embalming, which is practised in the case of the poorer classes, is to extract the viscera with a clyster, and let the body lie in natrum the seventy days; after which, it is at once given to those who come to fetch it away."

The parts removed from the body were generally put into four vases,[1] each under the care of one of the four genii of the dead—human-headed Amset, baboon-headed Hapi, jackal-headed Soumautf, and hawk-headed Kebhsnauf. We have already seen several

[1] See the illustration at page 120.

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specimens of these; the covers or stoppers are carved into representations of the heads of the genii, to whom they were dedicated. When the viscera were not so distributed, but kept in one enclosure, small figures of the genii were also placed there, or else by the side of the coffins. The object of all this care of the body and its various parts was to preserve them as nearly complete and intact as possible, ready to receive the soul a second time. It is not to be supposed, however, that these vases were used when Jacob and Joseph were embalmed (Gen. l.).

The bandages wrapped round the mummies were of great length; Mr. Pettigrew found cloth weighing as much as thirty-five pounds and a half on one body. The ancient Egyptians made a curious practical use of their mummies—that of giving them as security for loans of money, &c. A mummy was naturally considered the best possible security, because to neglect to redeem the body of an ancestor in due course was execrable in the extreme; and no one who had failed to do so dared show his face after having incurred so great a disgrace. The Bedouins of the pyramids and tombs now turn the *bandages*—sometimes 700 yards long—of the mummies, to account; they contrive clothing for themselves out of them, and dispose of what is over to those who want the bandages for various manufactures, paper for groceries being one of them! The poorer classes, it should be mentioned, were, after the cheap process of embalming described above, placed in caves (according to Belzoni), "excavated in a rude manner, the bodies being piled up in layers." The

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linen and canvas wrappings of the great and the wealthy were richly decorated, as we see from the specimens in the Museum; portraits of the deceased were frequently painted on them, often on a gilt ground, as well as scenes from the "Ritual of the Dead," which began with the hymns recited on the descent of the mummy into the tomb, and concluded with the formula respecting the final deposit of the coffin. In addition to these decorations, collars and covers of bead and bugle-work (see the specimens in cases 63, 64, and in the second Egyptian Room, 74—76) were hung about the mummies; scarabæi, engraven with extracts from the Ritual, were placed upon their hearts; figures were deposited at their side; and, as in other countries, the most cherished possessions of the deceased were sometimes placed there also.

Two cases of wood frequently covered the swathed body before it was deposited in the sarcophagus or tomb. It was almost invariably carried thither in one of the sepulchral boats; and as soon as the inquisition concerning the conduct of the deceased had been satisfactorily brought to an end, was laid in its final resting-place.

In case 65, standing out on the floor, will be observed the mummy of Pefaakhons Ankhhunnefer, an auditor of one of the king's palaces, who lived probably in the age of Josiah (the decoration represents Osiris, with other divinities, and the four guardian spirits); and the mummy of the priest Penamoun, with figured collar and breast-plates. Case 67 con-

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tains the mummy of the Theban priestess Katbti, whose face is beautifully ornamented: the fingers of her modelled hands are laden with imitation rings; in the breast-plate, Anubis is represented; a scarabæus and a sepulchral figure are placed on the body; and beneath lie trays holding her tresses. Case 103 contains the coffin of Mentuhetp, who lived under an early dynasty, coloured with numerous figures of animal-divinities, emblems, &c. Case 68 contains the mummy of the incense-bearer Har, which shows the large quantity of bandages used; case 69, the embalmed body of Harnetatf, high priest of Amenra at Thebes during the Ptolemaic period, having a blue covering, richly ornamented in gilt, with divinities, scenes from the book of ceremonies, and figures of Asiatic captives, &c.; his elaborately-decorated coffin in cedar-wood is placed in case 27. Case 70 contains the inner coffin of Pharaoh Hanntef, of the eleventh dynasty, about 4,000 years ago (an excellently-sculptured tablet bearing this name has already been noticed—562); also the mummy of Haremhebai, on the outer covering of which are several divinities, coloured and gilt. In case 73 is the embalmed body, in its coffin, of Khonsafankh, a functionary of the temple of the adored Mother (Mut), with a decorated cover, done over with pitch to ensure greater durability; above this is a sample of the mummy of the Roman period, ornamented with figures of the "strange gods" of Egypt. In case 104 is the coffin of Amam, of the eleventh or twelfth dynasty, with finely-carved hieroglyphics, &c., mostly coloured; in case 74, the

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mummy and coffin of the sacred musician Ankhhapè, on the former of which is placed a pair of small bronze cymbals; it belongs to the Roman period. Case 76 contains the mummy of Mautemmen, once a priestess of the supreme god Amenra, in close-fitting bandages; the present height of the figure is five feet seven inches; all the features are most distinctly traceable; the arms rest at the sides. At the bottom of this case is the mummy of Cleopatra, of the family of Soter, an archon of Thebes in the reign of Trajan; this mummy indicates the decline of the embalmer's art. In case 77 is the coffin of the same lady; the judgment scene is carved and painted on it; inside the semi-circular lid is a painting of the Greek zodiac—it was a not uncommon practice to ornament coffin lids with such illustrations of the heavenly bodies. In case 90 is the coffin of Soter, the father of Cleopatra. By the specimen in case 71 we see that even the mummy yields to decay after a great length of time. In case 75 the inferior processes adopted in the Græco-Egyptian era for the preservation of the bodies of the dead will be remarked. The mummy-case of Ataineb, a foreigner, with the judgment scene, and the four Amenti, or guardian spirits, painted on it, is placed upright in case 38. In some instances portions of bodies were embalmed and put into small hollow wooden figures of gods (Ptah and Osiris being the favourites), or into the hollow pedestals upon which these figures were placed. Examples of this practice will be found in cases 24—27 in the Second Room. Not only

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human beings, but animals, when they had been devoted to the gods, were embalmed by the Egyptians, and we shall find cases 52—63 filled with the mummies of *animals*. The heads and principal bones only of the sacred bull and ram, and some others, were embalmed, but frequently the whole body was preserved. Here are specimens of both methods: the ox, the baboon, the dog (one is a very fine specimen, with traces of gilding), the jackal, cat, ram, gazelle, hawk, ibis with ibis eggs, fishes, snakes, and young crocodiles.

But we must now leave these manifestations of the

> "Strange delusion that would thus maintain
> The fleshly form, till cycles shall pass by,
> And, in the series of the eternal chain,
> The spirit come to seek its old abode again,"

and examine the *ornaments* with which the Egyptians sought to gratify their vanity or their love of beauty. Specimens, chiefly found with the mummies, are exhibited in cases 81—83, 87—89. Ear-rings, mostly with pendants or drops attached, finger and other rings, necklaces, bracelets, armlets, and anklets, were all commonly worn. The rich had ornaments of precious metals and stones, while the poor had to be content with ornaments made of the inferior metals, and of shells, porcelain, and common stones. Occasionally the gold rings of the rich and the stone rings of the poor were very massive: the former frequently had a signet. A variety of small objects were sometimes strung together to make a necklace (of which there are three or four specimens here), and often

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only beads and bugles had to suffice. Emblems of deities, &c., now and then formed pendants to the ear-rings; one in the collection used to remind some Egyptian lady of the necessity of living "a good life." The ear-rings and the bracelets were also occasionally massive.

The large and the small scarabæi, or beetle-shaped *amulets*, made of carnelian, amethyst, basalt, porcelain, &c., are laid out in the cases 94—96. These also were chiefly used for personal adornment; gods and goddesses, sacred animals, names of queens and of kings, inscriptions, and symbols, are engraved on the base of these portable charms. On some are the names of the builders of the three great pyramids:—Cheops (No. 3,929*a*), Chephren, (3,929*b*), and Mycerinus (3,923—25). The names of several other Pharaohs occur on these amulets: No. 4,095 mentions that 102 lions were killed by Amenophis III. in the first ten years of his reign; and 4,096 records this Pharaoh's marriage with Taia, and tells us that his dominions extended to Mesopotamia on the north, and to Kalu on the south. Some of the mottoes on these amulets or charms are interpreted, "Life," "Truth," "Goodness," "Good fortune," "All good things," "Good life," "All life as desired," and "A happy year." They were evidently very much like the every-day friendly wishes put at the head of our letters or on our "Christmas cards;" and the charms were worn—only with greater faith in their inherent virtues—as the cross, heart, and anchor, are worn to-day by English girls. Most of the scarabs in cases 100—102 were

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found on the hearts of mummies and in the folds of their bandages; many are inscribed with the 30th chapter of the "Ritual of the Dead." There are many amulets besides these in the shape of hearts, symbolic eyes, fingers, head-rests, vases, lotus-sceptres, levels, plumes, the latus fish, victims bound for the sacrifice, silver bandlets, solar discs, spangles, emblems of life and stability, and figures of deities and the genii. They are in many substances: basalt, marble, jasper, sienite, steatite, hematite, and even leather; and some are gilded.

In the Second Egyptian Room we find more of the remains from the tombs of Egypt. In cases 1—11 are tablets; models of coffins; boxes for sepulchral figures deposited with the dead; and specimens of the figures themselves—most of them coloured, and engraved with religious formulæ, and the names of the persons for whom they were made. These mummy-shaped figures, which we have several times referred to, are principally small, and are made of alabaster, stone, porcelain (chiefly blue), terra-cotta, and wood. They are executed with different degrees of elaboration. In cases 12, 13, and 20—23, are more of the sepulchral vases, with covers representing the four genii. These vases, with models and fragments, are in arragonite, limestone, terra-cotta, pottery, and wood. In three or four small glass jars is exhibited the *residuum* found in these receptacles—mere clotted ashes, some perfectly white, some a dark brown, with shreds of bandages. Cases 14—19 contain examples of coffin-work of the best style, and outer

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coverings of mummies; a sepulchral sledge-like box, made for the vases of one Nebi, of Thebes; and portraits of Græco-Roman women, painted on panel from mummy-bandages. In cases 24—30 are the hollow wooden figures of deities with pedestals, above referred to, for holding embalmed portions of bodies, extracts, on papyrus, from the "Ritual of the Dead," and other objects. They principally represent Ptah-Socharis-Osiris—"he who inhabits the centre of the catacombs"—the superintendent or director of the tombs; many of them are richly ornamented. The detached wooden plumes belonged to carvings of this kind. In cases 31 and 32 are sepulchral terra-cotta cones of various dynasties, inscribed on the bases with the names and ranks of different persons, and with hieroglyphic texts. Mr. Rhind found many of them about the entrances of tombs which he opened, and in rows inside; and he supposes they were used for ornamentation, and served the purpose of an entablature or frieze; they are generally from ten to fifteen inches long, tapering from a base three or four inches in diameter. By these are exhibited some Græco-Egyptian vases—one, an alabaster hydria, or water-vessel, from Alexandria, is particularly fine—terra-cotta lamps of about the fourth century A.D., and pateræ, the vessels used at public feasts and sacrifices. We must just glance at some of the objects in the detached cases in this room.

In the compartments numbered 65—67 are fragments of calcareous stone, with hieroglyphic and hieratic *inscriptions*—addresses, names of workmen,

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accounts, and memoranda; and a writing dated in the nineteenth dynasty, copied from the instructions in rhetoric of the Theban Rashakhepersnab Ankh—a composition of the twelfth dynasty. By this is an outline sketch on a board, representing Thothmes III. or IV. seated, the Egyptian canon of proportions being marked in squares upon the board. In 71—73 are fragments, in the hieratic and demotic characters, of papyri, letters, addresses, registers, a list of articles belonging to two women, an account of things supplied to a boat's crew, and one (5,631) is part of a statement or deposition relating to a robbery from the royal treasury. In 68—70 are more personal *ornaments*—pectoral or breast-plates, in porcelain, stone, &c., necklaces of porcelain bugles and beads, and glass ornaments, and also some enamelled tiles. In 74—76 are scarabæi, network for mummies, and beadwork in various pretty designs; one piece of this work bears the name and titles of the priest Ra-ta. In 75, 76, are more of the emblematic *eyes*, papyrus sceptres, models of the pschent or regal crown, porcelain and variously-coloured bugles, beads, drops, and other ornaments. In 101 are models of the *sepulchral boats* employed in carrying mummies to the tomb, and boxes for holding vases for the tombs. In 89—91 and 95—97 are the Egyptian objects from the famous Blacas collection—*divinities*, *sacred animals*, and *emblems*. Among these may be specially mentioned a large bronze cat, very finely executed; a case, in bronze, for a snake; and a bronze figure of Muntra (Mars), of late workmanship; also the arm and hand

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of a mummy, still retaining a gold finger-ring. The rest of the cases contain *miscellaneous objects*. In 82—94 are wax figures of the four genii, wax hearts, sandals found in tombs, and fragments from the outer coverings of mummies. In 98—100 are bandages taken from mummies; a piece of linen cut into the likeness of a dog-headed baboon; wooden mummy-labels, used by the embalmers for distinguishing the various subjects of their craft while under their hands, and afterwards to mark the resting-place of the mummies, if the relations could afford to raise no other memorial over them. Also small terra-cotta busts and figures, fragments of vases, many of them containing receipts of tax-gatherers, and wax writing-tablets with a small style and signet, and various articles of the Romano-Egyptian period.

We may also notice in this room (cases 77—79, 83—85) the unique collection, recently acquired by the Museum, of bronze tablets, with inscriptions in *Himyaritic*. For most of these the nation is indebted to Colonel Coghlan; for a few, to Colonel Playfair. They come from the southern district of Arabia, and are in a large and very clear character. The ancient Himyaritic, an early form of Arabic, is allied to the Ethiopic and Hebrew. It takes its name from the Himyarites, or Homeritæ, inhabitants of the kingdom of Himyar. The inscriptions, which date from about B.C. 100 to A.D. 525, consist chiefly of addresses to the gods, the name of the supreme god of the people, Almakah, occurring on most of them. Near these tablets are some pieces of vases, with Coptic

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and Greek inscriptions, some small entire vases, terra-cotta lamps, bronze weights, an engraved shell from a sepulchre near Rachel's tomb at Bethlehem-Judah, and some vases from another tomb at the same spot; small beads (some of which are opal-like from age), and other small objects from Tyre; and numerous finely-engraved Gnostic amulets—charms which were once supposed to avert evil from the persons of the early Gnostic heretics. Here are also several specimens of the so-called Samian ware; and on the tops of the cases are some large Egyptian vases, rolls of papyri, &c.

We have now glanced at the more interesting vestiges of Egyptian civilisation which are preserved in our national museum. The importance attaching to these remains is slowly becoming recognised, understood, and appreciated; but the vein of historical wealth which the Egyptian antiquities contain is as yet far from exhausted, and is large enough to employ and reward the industry of those who may work in it for many years to come.

Next, by the precedence of age, come the Assyrian antiquities.

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CHAPTER III.

THE ASSYRIAN DEPARTMENT.

I.—THE KINGS OF ASSYRIA.

Assyria proper, one of the first peopled provinces of central Asia, was bounded by the Tigris, the frontier of Mesopotamia, on the west, and was divided by a chain of mountains from Media, on the east; to the south lay Babylon or Chaldæa; to the north Armenia. These provinces were at first independent states, but Assyria gradually gained ascendency over those immediately adjacent; and at one time they were all comprehended in the Assyrian empire; and not only these, but others even more remote, were under its sway. The antiquities which have been derived, therefore, from the countries now under Turkish rule, called Kurdestan (Assyria), Algezira (Mesopotamia), and Irak (Chaldæa), and from Persia (Media), are included under the general title of "Assyrian remains." This description is usually strictly accurate, as the great majority of the antiquities in possession of the Museum belong to the period of Assyrian ascendency, and were found near the Assyrian capital. Few remains have as yet been discovered at any distance from the following places:—1. *Nimroud*, supposed to be the Calah mentioned in Genesis x. 11, on the banks

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of the Tigris, about twenty miles below the modern Mosul. 2. *Khorsabad*, a site about ten miles to the north-east of Mosul. 3. *Kouyunjik*, still indicated by local tradition as the site of Nineveh, nearly opposite Mosul, on the Tigris. Many inscriptions have been already deciphered on these remains, and now furnish us with much valuable material towards Assyrian history. Some of the leading facts they relate are subjoined. We need hardly remind the reader that they should be read in connection with those references to Babylon, Nineveh, and Media, which occur so frequently in Jewish history and prophecy. There is not space, unfortunately, to dwell on those references here. They begin with the narration, in the tenth and eleventh chapters of Genesis, of the settlement of the primeval tribes after the Deluge. The Bible is, then, almost silent concerning the Assyrian nation until the time of Jonah, who prophesied against Nineveh, B.C. 820. From that time till the downfall of Babylon (B.C. 538) the history of the Jews cannot be told without a constant mention of their Assyrian or Babylonian invaders. The meagre abstract our limits compel us to make will, we fear, be defective in interest. It has, however, been thought worth placing before the reader; first, because it gives some idea of the contents of those cuneiform inscriptions which surround us in the Assyrian department; and, next, because it is the transcript of a record of events written in the very lifetime of the people by whom they were experienced. For this reason it will be found to differ in many points

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from the histories received as authentic before the time of Rawlinson and Layard. Strictly speaking, indeed, Assyrian history can scarcely be said to have existed till now; all our knowledge, apart from the Biblical references, having been founded on a collection of traditions made by one or two Greek authors who lived long after the Assyrian empire had been overthrown. Due allowance must, we suppose, be made for the exaggerations of vain-glory; nevertheless, the Assyrian record, while so often disagreeing with secular tradition, appears to be almost invariably confirmed by Scripture. A Biblical map of Asia will be useful, and almost indispensable for reference. The geography of Assyria and the surrounding nations is perplexing, as we are accustomed to associate with ancient history the names of states and cities which were in use among the Greeks and Romans, and which are modern compared with such old Assyrian names as Accad, Erech, &c. The dates here given are those which appear to be authorised by the most recent discoveries of the gentlemen who are now engaged in the study of the original Assyrian records in the British Museum. The *Babylonian* and *Assyrian* states seem to have been long almost evenly balanced, and to have maintained a constant rivalry, sometimes friendly, and sometimes the reverse. Nor does it appear from these records that the independence of Babylon was for long, if ever, entirely lost. It seems, when in subjection to Assyria, to have been so rather as a dependent than an enslaved nation. Its line of kings

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runs alongside with that of the Assyrians. And when the Assyrian empire, properly so called, at last fell by the treachery of one of its own generals, a Babylonian, he revived a kingdom not long extinct, and it became for a few generations the foremost in the world. It would be surprising, indeed, if of two states, apparently identical in origin, and equally favoured by circumstances, the one *had* suddenly or speedily extinguished the other.

Beginning at the infancy of the Assyrian kingdom, we learn that the earliest rulers of Assyria were priests of Assur, and subject to Babylonia.[1] Ismidakan reigned about B.C. 1850; Samsi-vul I., who reigned about B.C. 1820, erected the temple of Anu and Vul. In B.C. 1500, Assur-bilu-nisi-su was reigning; he entered into a treaty with Kara-issib-das, king of Babylonia. Buzur-assur (B.C. 1475) continued the alliance with Burna-buryas, the successor of Kara-issib-das, which their predecessors had begun. The daughter of Assur-upallit (B.C. 1450) married the king of Babylonia, her son Kara-kardas eventually reigning over that country. Bil-nirari reigned B.C. 1375; Budil, his son, B.C. 1350; Vul-nirari I., son of Budil, B.C. 1325. Shalmaneser I. (Shallim-manuuzur in Assyrian), son of Vul-nirari (B.C. 1300), was the builder of Calah (Genesis x. 11). His son,

[1] Mr. George Smith, to whom we are chiefly indebted for the particulars here given, has found among the clay tablets in the Museum a fragment referring to the origin of Assyria, which, though much mutilated, there is no doubt that his patient skill will ultimately decipher. A few kings, whose dates have not been ascertained, are omitted from the above list.

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Tiglath-ninip I. (B.C. 1271), was called "the conqueror of Babylonia." Bil-kudur-uzur (B.C. 1240) was slain in an invasion of the Babylonians. Ninip-pal-zara (B.C. 1220) defeated the Babylonian king at the city of Assur. Assur-dayan I., his son (B.C. 1195), invaded Babylonia in the reign of Zagare-sum-iddin, took the towns of Zaba, Irriya, Agarsal, &c., and carried the spoil to Assyria. He was succeeded by his son, Mutaggil-nabu, B.C. 1170. Assur-ristilim, son of the preceding (B.C. 1145), repulsed two invasions by Nebuchadrezzar I., king of Babylonia. He is probably the Chushan-rish-athaim, king of Mesopotamia, whom the children of Israel served eight years (Judges iii. 8). Tiglath-Pileser I. (Tukulti-pal-zara in Assyrian) (B.C. 1120) was called the "powerful king, king of the people of various tongues," and by other sounding titles, in honour of his greatness. In the first five years of his reign he subjugated forty-two countries, and took captive their kings. He says in his celebrated inscription, "I brought them under one government; I took hostages from them, and I imposed on them tribute and offerings." He was also a great hunter, and was said to have killed 920 lions in his expeditions, besides wild bulls, strong and fierce, and wild buffaloes. In his reign, however, the king of Babylonia, Maruduk-iddin-akbi, took the city of Hekali, and carried off the gods Vul and Sala, which remained in Babylon's possession until, after 418 years, Sennacherib regained them. Assur-bil-kala, son of Tiglath (B.C. 1095), made peace with Maruduk-sapik-ziri, king of Baby-

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lonia. Samsi-vul II., also son of Tiglath (B.C. 1075), rebuilt the temple of Assuritu, at Nineveh. Assur-rabu-amar (? B.C. 1030) was defeated in a war with the king of Syria, and lost the countries conquered by Shalmaneser I. and Tiglath. Irba-vul began to reign in B.C. 990; Assur-iddin-akhi, B.C. 965; and Assur-dayan II., his successor, in B.C. 940.

In the reign of Vul-nirari II., son of the preceding (B.C. 911), begin the records of the Eponymes, the annual magistrates or archons of Assyria. The list of these officers is an important contribution to Assyrian history and chronology; it is too lengthy, however, to be included here. Tiglath-ninip II. (B.C. 889) succeeded, and was followed by Assur-nazir-pal (B.C. 883—859), who defeated Nabu-bal-iddin, king of Babylon. He was famous for his conquests, his hunting expeditions, and his love of building, and of the fine arts; and ranks among the most illustrious of Assyrian monarchs. He and his successor Assur-bani-pal, divide between them the popularity of the name of "Sardanapalus;" but though magnificence surrounded both, the inscriptions prove that neither was of the effeminate nature attributed to Sardanapalus by Greek and Roman writers. Shalmaneser II. (B.C. 858—823) was contemporary with Ahab of Jezreel, Jehu, and Benhadad and Hazael, kings of Syria. The wars with the king of Egypt, Benhadad, Ahab, and others, appear to have begun in the prefecture of Dayan-assur, B.C. 854; Jehu paid tribute in that of Val-lat (?)-ani B.C. 842. In the eighth and ninth years of his

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reign Shalmaneser marched into Babylonia, to help Maruduk-bani (?) the king, against Maruduk-bil-usati, his brother. He had a host of 102,000 fighting men constantly under arms. Samsi-vul III. (B.C. 823—811) invaded Chaldæa, and besieged the Babylonians, whose king was Maruduk-balat-su-ikbi; 18,000 of the besieged were killed, and 3,000 made prisoners; and in a battle which followed, 5,000 more were slain, and 2,000 captured. Vul-nirari III. reigned from B.C. 810—782. The power of the Assyrians had become very great at this period. Shalmaneser III. reigned from B.C. 781—772; towards the close of his reign, in 773, he laid siege to Damascus. In the reign of his successor, Assur-dayan III. (B.C. 771—754), on the 14th and 15th of June, 763 B.C., Bur-sagale being prefect of Guzana or Gozan (see 2 Kings xvii. 6), it is recorded that an eclipse of the sun occurred; and the truth of the statement has lately been verified by our astronomer Mr. Hind. About the same time there was a revolt in the city of Assur. Assur-nirari[1] reigned B.C. 753—746. In the latter year there was a revolt in the city of Calah. The history of Tiglath Pileser II., which Mr. George Smith has lately succeeded in deciphering, is, briefly, as follows:—The Assyrian form of his name was Tukulti-pal-zara; he ascended the throne on the 13th day of the second month, Airu, B.C. 745, in which

[1] Mr. Smith has reason to think that this name should be Vul-nirari, the substitution of Assur for Vul being very common in the Assyrian inscriptions; and that this is the Biblical Pul who took tribute from Menahem. No notice of his expedition against Samaria has, however, been yet found in the cuneiform records.

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year one of the Babylonian kings (? Nabonassar) sent him ten talents of gold and a thousand of silver. In that year also, and in B.C. 731, he carried his arms into Babylonia. In the general accounts of the second Tiglath's campaigns, his two invasions of Babylon are collectively treated. It is stated that he captured the city of Bit-silani, crucifying Nabu-usappan, the Chaldæan, before the gate; and that he took the city of Sarapani, and made prisoners of 50,500 of the inhabitants. From the cities of Tarbazu and Yaballa he carried away into captivity 30,000 of the people; and from Bit-sahal, 50,400. He also besieged Dugab in his capital Sapé. Balasu and Nadini submitted to him, and paid tribute; and Maruduk-Bal-iddin (2 Kings xx.) made a journey to Sapiya, in B.C. 731, to do homage, and to present him with tribute. Tiglath took possession of Babylonia, and adopted its gods into his pantheon. He assumed the titles of "King of Babil (Babylon), and king of Sumir and Akkad," districts of Babylonia; and the conquered region is described as watered by the four rivers, Euphrates, Tigris, Surappi, and Ukni, and extending to the Persian Gulf. He placed Assyrian governors over the people, and rebuilt the city Tel-kamri, making it a royal residence. In B.C. 744, Tiglath overran the country of Muzir, on the east of Assyria, carrying off gold, silver, clothing, animals, and many of the inhabitants; and he set his throne in the capital, Kinali, in the midst of the palace of Tutamu, the king. About B.C. 743 he was engaged in suppressing a conspiracy formed

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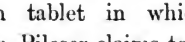
against him by several northern princes, among whom was Sarduri of Ararat, whose city, Turuspa, was besieged by the Assyrians. They do not appear to have taken it, but they laid waste the country during thirty-five days' journey, and added some of the Armenian provinces to Assyria. For the next five years Tiglath was engaged in a war with the Syrians, on his western border; the city of Arpad was besieged for three years, B.C. 742—740. Mr. Smith thinks it probable that it was after this, in B.C. 739—738, that Tiglath advanced on Hamath. He was marching into Syria to collect his tribute, when he heard that the people of Hamath, then governed by Eni-il, refused to submit, and were supported by Azariah (Azriyāū, or Azurizāū in the Assyrian tongue), the mighty king of Judah, whose army numbered over 300,000 men (2 Chronicles xxvi.). The allied armies were struck with fear, however, when they heard of the advance of the Assyrian forces, which descended on the cities of Hamath, and wasted them with fire and sword. Tiglath and Azariah met, the army of the latter was surrounded, and a great number of his men were taken prisoners. Nineteen districts of Hamath, "beside the sea of the setting sun" (the Mediterranean), were subdued in this war. Among the subject rulers of Syria enumerated in the annals, are Hystaspes of Kummukha, Rezin (Razanu) of Syria, Menahem (Minikhimmi) of Samaria, Hiram of Tyre, Eni-il of Hamath, and Zabibi, queen of the Arabs. Azariah, though defeated, did not submit. "At this time, about B.C. 738, it is difficult to believe,"

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says Mr. Smith, "that Menahem was on the throne of Samaria, but his name occurs in two copies of the tribute list, and the same difficulty must be felt with reference to the name of Azariah, who only survived Menahem, according to the Book of Kings, for three years." During the absence of Tiglath in Syria, another part of his army made war upon the Aramæan and other tribes on the borders of the Euphrates. On his return, the Assyrian king was occupied for about three years in wars with some northern princes. From B.C. 734 to 732 occurred the great Syrian campaign against Damascus and the Philistines. Unfortunately, the commencement of this war is entirely lost in the Assyrian annals, only the name of Rezin, who headed it, being preserved. But our Bible record supplies this deficiency. When Ahaz, king of Judah, was assailed by Rezin and Pekah, he sent messengers and a present to Tiglath (2 Kings xvi.) to gain his assistance. The Assyrian king responded,[1] a war followed; and cuneiform inscriptions relate that the Syrians were defeated in a decisive battle, and that Rezin had to fly for his life. He took refuge in one of his cities, probably Damascus, but the name is obliterated. Here he was besieged and slain, and many of the Syrian leaders were crucified. The Assyrian soldiers cut down the plantations round about the city, and left not one standing, although they were so extensive that the trees are said to be "without number." The dominions of Rezin appear

[1] The kings who attended Tiglath when Ahaz went to Damascus to meet him (2 Kings xvi. 10) are mentioned in the cuneiform annals.

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to have been desolated, for Tiglath says, "581 cities . . . of sixteen districts of Garimirisu (Syria) like a storm I swept." The death of Rezin was noticed in an inscription found by Sir H. Rawlinson, which has been lost. The Assyrians next descended on the Philistines, captured the city of Gaza, and carried off the spoil and the gods of the place. Rukiptu of Askelon submitted to their yoke. After this Tiglath marched against Samsi, queen of the Arabs; he captured 70(?)000 of her people, 30,000 camels, and 20,000 oxen, besides other spoil, and the national gods. The queen herself fled, but she was overtaken, and compelled to rule her kingdom under the direction of an Assyrian governor. Some of the Sabean tribes were next subdued, and an Arab named Idi-bihil was appointed overseer over the land of Egypt. The year B.C. 731 was spent in Babylonia. The last Syrian campaign which appears to have been conducted by the generals of Tiglath took place shortly after, probably in B.C. 730. Vassarmi of Tabal was deposed; tribute was exacted from Metenna of Tyre, and an advance was made into the land of Israel, where Pekah had been succeeded by  HUSIE, HOSHEA (2 Kings xvii.). In the passage in the cuneiform tablet in which this fact is mentioned, Tiglath Pileser claims to have set Hoshea on the throne. The part describing the fate of Pekah is lost; the reading is as follows: "Pekah, king of them . . and Hoshea (to the kingdom) over them I established." Mr. Smith is of opinion that the Biblical and Assyrian accounts may be

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reconciled by supposing that after Hoshea had usurped the throne he had to be confirmed in the kingdom by Tiglath Pileser, who was lord paramount. This king built the magnificent palace at Calah (Kalchi), which was afterwards pulled down by Esarhaddon. Shalmaneser IV. reigned from B.C. 727—723. This reign is unhappily memorable in Jewish history as the era of the dispersion of the ten tribes. "In the ninth year of Hoshea, the king of Assyria took Samaria, and carried Israel away into Assyria, and placed them in Halah and in Habor by the river of Gozan, and in the cities of the Medes" (2 Kings xvii.). Sargina (Sargon), B.C. 722—705, is thought to have been an usurper. He made many raids into neighbouring countries, and defeated the allied armies of the Philistines and the Egyptians near Gaza; he also invaded the country of the Arabs and Aramæans. He made war with Ashdod(1) in 711 B.C., and in the following year he captured Babylon, and took prisoner Maruduk-bal-iddin, called by Isaiah, Merodach-baladan. Merodach afterwards escaped, and, as Berodach-baladan, we find him, in the second of Kings xx. 12, sending a present to Hezekiah; "for he had heard that Hezekiah had been sick." At Khorsabad, Sargina built a splendid palace. Sennacherib, son of Sargina, reigned from B.C. 705, twelfth day of the fifth month,

(1) Palestine and the surrounding districts were divided, after the death of Solomon, into twelve kingdoms—Israel, Judah, Ammon, Moab, Gaza, Ekron, Askelon, Ashdod, Edom, Tyre and Sidon, Arvad, and Gebal. Their rulers are frequently alluded to in the Assyrian inscriptions from B.C. 850—650 as the "Twelve Kings of the Hittites," &c.

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to 681. A magnificent palace was built by him at Nineveh. He wrote his name Tsin-(or Sin-) akhi-irba, sometimes Assur-akhi-irba, which means "Tsin or Sin (the Moon-god), or Assur (the great god), has multiplied (his) brethren." We gather from the Old Testament narrations (2 Kings xviii. xix., and Isaiah xxxvi. xxxvii.), and from the many relics of him and his times in the Museum, that he was one of, if not the most illustrious of Assyria's kings. His expedition against Hezekiah is fully mentioned in his famous hexagonal cylinder in the Museum; and there are interesting pictures in the bas-reliefs of his siege of Lachish, and of the defeat of Merodach-baladan, who made an attempt, assisted by the Susianians, to retake Babylon. One of his small terra-cotta tablets mentions the recovery by him of a signet-seal which had been captured by the king of Babylon 600 years previously. He defeated many of the Aramæan tribes, taking 200,000 into captivity, and subjected Phœnicia, some neighbouring cities, and the Egyptians and Ethiopians, to his sway. In the fourteenth year of Hezekiah's reign, he made war upon Judah, on behalf of his injured ally, Padi, king of Philistia; and, in the words of Scripture (2 Kings xviii.), "came up against all the fenced cities of Judah, and took them." Hezekiah acknowledged that he had offended, and paid a heavy tribute (verse 14, *et seq.*). Sennacherib says in his annals, that, "Because Hezekiah, king of Judah, would not submit to my yoke, I came up against him, and by force of arms and by the might of my power, I took forty-six of his strong fenced cities; and of the

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smaller towns which were scattered about I took and plundered a countless number. And from these places I captured and carried off as spoil 200,150 people, old and young, male and female, together with horses and mares, asses and camels, oxen and sheep, a countless multitude. And Hezekiah himself I shut up in Jerusalem, his capital city, like a bird in a cage, building towers round the city to hem him in, and raising banks of earth against the gates, so as to prevent escape." Upon this, Hezekiah sent out to Sennacherib "thirty talents of gold, and eight hundred talents of silver, and divers treasures, a rich immense booty," as a token of his submission "to (Sennacherib's) power." Such is the Assyrian monarch's own account of his invasion of Judah.

In 700 B.C. Assur-nadin was made king of Babylon. Soon after followed the events recorded in the eighteenth and nineteenth chapters of the second book of Kings. Hezekiah refused to continue the payment of tribute, and Jerusalem was threatened with destruction by the host sent by Sennacherib from Lachish, under the Assyrian generals. The Assyrian army, however, returned for a time to Sennacherib, who was then at Libnah, preparing to attack the Egyptians and Ethiopians. Some time after, Sennacherib again sent messengers to Hezekiah, with the letter "which he took into the Lord's house;" and in answer to which Isaiah was commissioned to prophesy the speedy departure of the Assyrian king. A large portion of his army was lost, smitten in the night by the angel of the Lord; and Sennacherib

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returned to Nineveh. Some years elapsed between his return and his assassination by his sons, and he appears to have spent the interval in the adornment of his capital.

Esarhaddon, or Assur-akh-iddin, as the inscriptions give the name, reigned from B.C. 681—668. In the earlier years of his reign, he endeavoured to recover the countries which had been lost during the latter years of his father Sennacherib. His campaigns were in Phœnicia, Armenia, Cilicia, Chaldæa, Edom or Idumæa, and the countries called Bazu and Bikni. He sent the captains of his host into Judæa to punish the rebellious Manasseh, who was taken among the thorns, bound with fetters, and carried to Babylon, but was afterwards allowed to return to Jerusalem (2 Chronicles xxxiii. 11, 12). Esarhaddon invaded Egypt about B.C. 672, when Tirhakah (Tarqu) of Ethiopia, held sway, conquered it as far as the southern boundary of the Thebaid, drove the king into Ethiopia, and placed the country under the government of twenty kings, Niku (Neco), king of Mimpi (Memphis), being at the head of them. The Assyrians were masters of Egypt till B.C. 668, when Tirhakah took advantage of Esarhaddon's illness, seized upon Upper Egypt, and fixed his capital at Memphis, whence he made war upon and regained the rest of the country. Besides constructing and repairing numerous temples and other buildings, Esarhaddon erected extensive palaces at Calah, Nineveh, and Babylon. The palace at Nineveh (Kouyunjik), in the mound of Nebbi Yunus (the supposed tomb of

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the prophet Jonah), has as yet been only tentatively excavated, owing to the disinclination of the Turks to allow the mound to be disturbed. Esarhaddon says in his cuneiform inscriptions that twenty-two kings supplied him with materials for this palace. There is no question whatever that the palace is where it is said to be, as Mr. Layard himself has obtained a few fragments from the mound with the name of Esarhaddon upon them. Esarhaddon did not recover from his illness, and on the 12th of the month Ayar, in the year B.C. 668, he proclaimed his son Assur-bani-pal (the son formed by Assur) joint ruler with himself. In the Museum there is a clay fragment of a letter written by Assur-bani-pal ("Sardanapalus"), the king of Assyria, to his father Esarhaddon, king of Babylon. The young monarch was at Nineveh when the news arrived of Tirhakah's conquest of Egypt, and with the news came a request for assistance from the Assyro-Egyptian kings. Assur-bani-pal collected his army, and marched on Egypt. A great battle was fought, the Ethiopian forces were worsted, Tirhakah fled, the country was again placed under the rule of the twenty kings, and Assur-bani-pal returned to Nineveh with an immense booty. But the indefatigable Tirhakah, aided by Neco and other conspirators, gave Assur-bani-pal a great deal of trouble after this. Urdamane, who succeeded Tirhakah, invaded lower Egypt, and wrested it from the Assyrian rulers. Assur-bani-pal thereupon made another expedition to Egypt, engaged and defeated the army of the Ethiopian, and

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despoiled his capital, Thebes, of everything of value. The country having been completely subdued, and the kings re-appointed, Assur-bani-pal returned to Nineveh. In this expedition he took the opportunity of punishing Baal, king of Tyre, who had not kept up the payment of his tribute, and about this time he married a Cilician princess. He was the Assyrian king to whom Gyges, king of Lydia, influenced by a dream, acknowledged his submission. Later, however, Gyges rebelled, and assisted Psammetichus to throw off the Assyrian yoke in Egypt. Assur-bani-pal was then engaged in a fierce war with the Susianians. Several other tributaries turned the occasion to account and renounced their allegiance, and Egypt slipped out of the hands of the Assyrians. The Susianians, and their allies the Babylonians under Saül-mugina, Assur-bani-pal's brother, were beaten, though not thoroughly. They afterwards made several struggles to regain their independence, but in the end were subdued. The treasures were taken from Susa, the capital, including the statue of Nana, which had been carried off 1635 years previously. Assur-bani-pal carried his arms into several countries besides those above mentioned, amongst them Minni, a mountain district to the north-west of Assyria and Arabia. The cruelties which Assur-bani-pal practised, even upon kings and princes, were of the most revolting description, and have stained the memory of an otherwise great king. His courage was remarkable, both on the field of battle and in the sanguinary lion hunt; he was a man of vigorous mind, and of taste and

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cultivation for his age. Assur-emid-iln, the supposed Saracus, began to reign in the latter half of the seventh century B.C. Not much is known of this monarch. In his reign the Medes, headed by Cyaxares, made war upon the Assyrians; their first attack was repulsed, but success attended the second, and they besieged Nineveh, as had been prophesied. A descent of the Scythians, however, released the Assyrians from their Median foes, who hastened to the defence of their own country. The Scythian hordes subsequently came on in wave after wave, and one after another the great Asiatic monarchies fell a prey to their rapacity. Assyria suffered like the rest, and when the cloud had passed over, the light was not the brightness of former days. The Medes, when freed from the Scythian occupation, renewed their contest with Assyria, aided by the Susianians. Nabopolassar, the father of Nebuchadrezzar, and one of the generals of Saracus, treacherously went over to the Medes. The Assyrian king held out to the last; and when further resistance was hopeless, he shut himself up in his palace, set fire to it, and perished in the flames. And thus ended the great Assyrian monarchy.

We must now go back a little in order to notice the CHALDÆAN KINGS, or kings of lower, or south-western Babylonia, in the primitive city of which, Ur (Mugheir), Abram was born and brought up (Genesis xi. 31). The Chaldæans, a very ancient people, were originally allied to the Ethiopians, but became in course of time a very mixed race. They were great mathematicians, the fathers of

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astronomical science, and worshippers of the sun, the moon, and the five planets. They were once masters of Assyria, but the Assyrian king, Sargon, ultimately conquered them, and Sennacherib "blotted them out." The first Chaldæan monarch of whom we have any record is Urukh[1] (? B.C. 2070). He was a great builder, and some of the bricks which were made by his order, and stamped with his name, are in the Museum (Assyrian side-room). We have also the royal signet cylinder of his son Ilgi[1] (? B.C. 2050), besides bricks made in his reign; and there are bricks of the time of Chedor, or Kudur-Mabuk, of the Elamite dynasty. This king was not improbably Chedorlaomer (Kudur-Lagamar), "the great conqueror," and, according to the bricks from Mugheir (Ur), the capturer of Syria, who is known to have been an Elamite king. He is supposed to have been the same that Abram slaughtered near Dan (Genesis xiv.), and the first of his line.[2] There are also in the Museum bricks, &c., containing the names and inscriptions of other Chaldæan kings. The Arab

[1] It should be noted that these names have not yet been found in full. "Urukh" and "Ilgi" are represented in the discovered inscriptions by ideograms.

[2] The Chedor-Laomer of the Book of Genesis (xiv.) is believed by Mr. George Smith to be the same Elamite king as Chedor-Mabuk or Kudur-Mabug (Kudur, "mother of God"). "Laomer," the Hebrew form of "Lagamar," was another name of the goddess Mabug or Bagamal, and it was the constant practice of the Babylonians and Assyrians to adopt the titles and monograms of their favourite deities instead of their own proper names. Some tablets in the Museum state that Assur-bani-pal, the Assyrian king who began his reign in B.C. 668, recovered from the city of Shushun, in one of his Elamite expeditions, a statue of the goddess Nana, which had been carried off by the Elamites from the temple of

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invasion, which occurred about B.C. 1500, put an end to this race of monarchs, and the Assyrian king Tiglath-Ninip (B.C. 1271) took the country from the Arabs.

Most of the earlier BABYLONIAN KINGS mentioned in the tablets in the Museum have been referred to already in our notes on the Assyrian kings. So closely is the history of the Babylonians interwoven in the records with the history of the Assyrians, that it is difficult to separate the one from the other. These monarchs have been alluded to down to the time of Nebuchadrezzar II., son of the rebel Nabo-polassar. Nebuchadrezzar, or Nabu-kudurri-uzur ("Nebo protects landmarks"), the greatest of the Babylonian kings, reigned from B.C. 604—561. His war with the Egyptians, his siege and destruction of Jerusalem, and his carrying away captive Jehoiachim, Jehoiachin, and Zedekiah, princes of the royal house, and thousands of the children of Israel, are related in the Old Testament (2 Kings xxiv. xxv., 2 Chronicles xxxvi., the Books of Daniel, Jeremiah, and Ezekiel). Nebuchadrezzar did much besides for his own people; he excavated a sea-like reservoir and numerous canals, which were much needed for the comfort and prosperity of the country. He made the "hanging garden" of Babylon to please

Bit-anna, in the city of Uruk, in Akkad (Babylonia), and set up in Shushan 1635 years previously (in B.C. 2303). And the only known Elamite conquest of Babylonia was that in the time of Chedorlaomer, the contemporary of Abram, whose date is now placed about B.C. 2290. The name of Amarphal (Gen. xiv.) has since been found in the cuneiform writings, associated with that of Kudur-mabug.

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the beautiful Median princess, his wife. He says in his "standard inscription," that he completed the great double wall of Babylon, and otherwise made strong its defences; he calls the city "the delight of his eyes," and hopes it may "last for ever." Mr. George Rawlinson says that this wall, according to the lowest estimate, must have contained more than 500,000,000 square feet of solid masonry, and must have required three or four times that number of bricks. Evil-Merodach, son of Nebuchadrezzar, reigned from B.C. 561—559. In 2 Kings xxv. it is said that he lifted up the head of Jehoiachin, king of Judah, out of prison, and treated the deposed monarch with kindness. Neriglissar (Nergal-sar-uzur), referred to in Jeremiah xxxix., reigned three years, B.C. 559—556. Nabonidas (Nabon-nidochus), B.C. 555, added considerably to the defences of Babylon. In his reign Cyrus, the Persian king, besieged the city; and Nabonidas was defeated outside the walls of Babylon. His son Belshazzar, however, kept Cyrus at bay till the night of the impious feast, when the words "Mene, mene, tekel upharsin" were written by the Hand on the wall of the banqueting-palace, when Cyrus effected an entry into the city, and the Babylonian empire fell.

The names of the PERSIAN KINGS who succeeded to the dominion of the East are also occasionally found upon some of the objects in the Assyrian and Babylonian collection in the British Museum; among them are those of Cyrus, Cambyses, Darius, Hystaspes, Xerxes, and Artaxerxes, the Ahasuerus of the Book

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ASSYRIAN PICTURES BY ASSYRIAN ARTISTS.

(*From the Bas-reliefs.*)

ASSYRIAN DEITIES BESTOWING THE FRUIT OF THE TREE OF LIFE ON ASSUR-NAZIR-PAL, KING OF ASSYRIA (B.C. 883—859).

THE ASSYRIAN ARMY BESIEGING A CITY.

A LION-HUNT BY SARDANAPALUS (ASSUR-BANI-PAL), KING OF ASSYRIA. (B.C. 668—647.)

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of Esther. The records of the Elamite, Ninevite, and Babylonian dynasties also contain contemporary references to hundreds of Asiatic kings.

II.—THE STORY OF THE SLABS.

It might be not only useless, but misleading to the reader, if we were to describe the Assyrian remains piece by piece, according to their present numbering and position, as the Antiquities are being re-arranged, and the places of some of the collections will probably be shifted. The department contains great human-headed bulls and lions with outstretched wings, obelisks and monoliths, and some few sculptures "in the round;" specimens of arms, implements, pottery and glass, images in burnt clay, ivory carvings, examples of bronze work, seals, gems, and a few miscellaneous objects of Assyrian manufacture. But the most valuable and interesting portions of the collection are the clay tablets, cylinders, and bricks, inscribed in the cuneiform character with the records of Assyria, and the rows of stone or gypsum slabs, or fragments of slabs, on which very many historical scenes are sculptured in low relief, and which also bear cuneiform inscriptions explanatory of the carvings. On these slabs are represented winged men and women, hybrid monsters with heads of brutes and bodies of men, plants or trees trained along trellis-work, the likenesses of stately kings and

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portly eunuchs, hunting scenes, battles, scenes in the camp, sieges, triumphal and other processions, mechanical operations, and religious rites.

Since a detailed description of these scenes is unadvisable, we propose instead to bind together the various and fragmentary narrations which are given by the words and pictures on each bas-relief into an account, as complete as we can make it, of some phases of Assyrian life. Hence we have called this section the "Story of the Slabs," for until the slabs had been discovered, studied, and deciphered, but little of Assyrian life was known. References will be given below to the slabs, &c., from which our descriptions are taken.

The hardy and intelligent Assyrians founded their chief city[1] in a region peculiarly favoured by nature. The climate was beautiful, the soil not only exceedingly fertile but especially adapted for brick-making, and noble rivers, the Tigris and the Zabus, encircled the plain. When the greatness of Nineveh was at its height, it is said to have been sixty miles round, and Mr. Layard is of opinion that the four quarters of the great city are now indicated by the four mounds — *Kouyunjik*, nearly opposite Mosul; *Khorsabad*, and *Karamless*, in its vicinity, villages about ten miles to the north of Mosul; and *Nimroud*, twenty miles to the south. Others, however, consider that Kouyunjik alone indisputably represents ancient Nineveh, and that the other mounds cover the sites of distinct cities. Is it not possible that

[1] Genesis x. 11.

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these places may have been for hundreds of years as distinct from Nineveh as Sydenham or Croydon from London, and yet may have been swallowed up by the capital city in the end, as our country towns are being absorbed by the metropolis? The city wall, says Diodorus, was a hundred feet high, and so broad that three chariots could run abreast upon it; it was guarded by 1,500 towers, which rose 200 feet above the wall.

Let us see now what is to be learned from the excavations about

NINEVEH IN TIME OF WAR.—The appearance of the city and the surrounding country is suggestive of peace, plenty, and high civilisation. The palace of the now reigning king rises among the mansions of the nobles, and the unpretending dwellings of the people, conspicuous by the grandeur of its elevated architecture. Small pillared temples and the ruins of palaces once magnificent are also seen here and there.(1) The shining waters of the Tigris, of the Greater and Lesser Zab,(2) and of numerous canals, make their way round and about the city and its suburbs. The city is surrounded by gently undulating hills, dotted with clumps of firs, fields of corn and oleaginous sesamum, and meadow lands intersected by avenues of trees. Fruit trees are cultivated in great numbers—the date-palm, fig, olive, pomegranate, and vine; and the far-famed hanging-

(1) Excavations, bas-reliefs.

(2) The Greater Zab is the river that was crossed by the Greeks in the Retreat of the Ten Thousand.

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gardens(1) are in the neighbourhood. There are large and beautiful parks, thickly planted with forest trees of every kind, where lions, bulls, asses, deer, goats, boars, hares, partridges, and other animals are kept for the royal sport.(2)

But for the moment, sports and peaceful labours are suspended, for a war is at hand, and Nineveh is up in arms. "The chariots rage in the streets, they justle one against another in the broad ways: they run like the lightnings" (3)—all is commotion. But what disturbs the peace of the Assyrians, if peace they ever enjoy? It may be that the great and pious king Tiglath Pileser I. is about to undertake a campaign against the Moschians, the Hittites, or the Babylonians. The first and mighty Assur-nazir-pal may be preparing to make war upon the Susianians, the Kirkhi, the Laki, the Shushites, or the Syrians. Tiglath II., Shalmaneser IV., or Sargon, may be about to cross into the Holy Land, or the mighty Sennacherib may be making ready for an expedition against his Elamite neighbours, or against the king of Judah. It may be that Esarhaddon is about to punish the Edomites, to descend on Tirhakah, king of Egypt, or to send the captain of his host to bring Manasseh into subjection. Sardanapalus (*i.e.*, Assur-banipal) may be collecting his forces to re-conquer the land of the Pharaohs, or to exact tribute from a king of Tyre; or it may be, indeed, that Saracus, in the

(1) Slab 94, Assyrian basement room.
(2) Excavations, bas-reliefs.
(3) Nahum ii. 4.

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suddenly declining days of Nineveh, is on the eve of making an effort to stem the tide of the Scythian hordes, or to repulse the treacherous Medes and Susianians, who are surrounding the great city. (1) (For in whatever age, or under whatever king, war was waged, its course followed a settled custom, and little variation is to be observed in the manner of preparing for or conducting it.) The royal cuneiform proclamation or decree is framed with the assistance of the nobles, (2) inscribed on clay tablets by the copyists, and posted on the walls and in the public thoroughfares of the capital. The people run to and fro, and horsemen and charioteers are seen in all directions. Let us turn to the crowded centre of the city. The royal palace, erected on an extensive platform of brick-work, stands majestically before us—the lower part one mass of sculptured bas-reliefs, divided off at the numerous entrances by colossal winged bulls and lions, and the upper part supported by numbers of small columns. It is approached by spacious courtyards paved with sculptured slabs, of which the honeysuckle, fir-cone, rosette, and the lotus flower and bud are the principal ornaments.(3) Passing through a portal guarded by one of the colossal bulls, we find ourselves surrounded by the sculptured records of the empire. Battles, sieges, triumphs, the exploits of the chase, and the ceremonies of religion, are depicted on the walls—sculptured in alabaster, and

(1) Various inscriptions; Old Testament accounts.
(2) See Jonah iii. 7.
(3) Excavations, slabs, pavements in Assyrian basement room.

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painted in gorgeous colours. Over the sculptures is more painting; the ceiling above is gorgeously painted, or inlaid with ivory and precious woods. The beams are of cedar, and gold leaf and plates of gold and silver are used with profusion in the decorations.(1)

The king himself is, like most Assyrians, tall, muscular, handsome, and of lofty bearing. The broad low forehead, large piercing eyes, and prominent nose, remind us that he belongs to the Semitic race; the mouth and chin are covered by moustache and long square-cut beard, plaited and curled symmetrically, and growing almost straight across the cheek. The long wavy hair falls on his shoulders in a cluster of small curls. His person is adorned with massive ear-rings, armlets, and bracelets, and he wears a tall cap or tiara, nearly conical, with a spike rising from the flattened crown, both cap and spike being jewelled; two streamers hang from the back of the tiara. He is dressed in a long tight-fitting robe, reaching to his ankles, over which is thrown a loose short-sleeved garment, open, and rounded at the sides; small handsome patterns are embroidered on the material; the upper garment has a deep fringe, and the lower, a row of tassels, which look like knotted skeins of raw silk.(2) The sandals have backs, or heel-pieces, of leather. He carries in a broad belt

(1) Layard.

(2) Respecting the colour of the robes we have no information, but many mineral colours were known to the Assyrians, and Ezekiel speaks of the *blue clothes*, broidered work, and chests of rich apparel of the merchants of Asshur, &c. (xxvii. 23, 24), and of captains and

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two or three daggers with carved handles, and a long sword, on the hilt and scabbard of which lions are represented fighting. "Of stout heart and high looks," and "fair in his greatness," (1) the king proceeds to a temple adjoining his palace, perhaps "the house of Nisroch his god," (2) to invoke divine aid in the campaign he is about to commence, and to pray that the dead body of his foe, "may be thrown before his enemies, and his servants carried into captivity." Having thrown over his breast a circlet of the symbols of the great gods, namely, a pair of horns, a horned cap, the sun, moon, and stars, he draws near to the spot where the sacred tree, "the tree of life," is depicted. It grows like honeysuckle upon trellis-work, the chief support of which issues out from between a pair of rams' horns, an ancient emblem of the source of life. Over this tree is a representation of Assur, the lord supreme of all the Assyrian gods; he is hovering, bird-like, in a small winged circle, and carrying the deadliest weapon of the Assyrians, the bow and arrow.(3) Representations of other gods cover the walls of the temple. One has flapping wings, and the head of a hawk or eagle, and is probably

rulers "clothed most gorgeously" (xxiii. 12). Among their neighbours, the Babylonians, scarlet was highly appreciated. See Dan. v. 7, 16, 29.

(1) Isaiah x. 12; Ezek. xxxi. 7. For representations of Assyrian kings see the slabs numbered 2, 21—24, 26, 39, 40 (Nimroud gallery); 27—29, and 40 (Assyrian basement room); the statue marked "Sardanapalus I." (Assur-nazir-pal); and the monoliths (Nimroud central saloon), &c.

(2) 2 Kings xix. 37. N.B.—The name "Nisroch" has not yet been identified by any of the cuneiform decipherers.

(3) See the bas-reliefs 39, 40, 2, Nimroud gallery.

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Nisroch. His dress somewhat resembles that of the king. In his left hand he holds a basket of the fruit from the tree of life, and in his right, one of the fruits in the shape of a pine or fir-cone. In the figurative Oriental modes of speech, the monarch is said to insure the protection and favour of the gods by eating of this fruit.(1) The chief of the other Assyrian gods enshrined in the temple are these: Anu, with his companion Anuta: Bel, the father of the gods, with Beltis, the great goddess, "mother of the gods:" Hoa, with his spouse Dav-kina: Sin, the moon god, the lord of spirits, with "the great lady:" Shamas, the sun god, "the establisher of heaven and earth," with Gula: Vul, the god of thunder and lightning, "who causes the tempest to rage over hostile lands," and who is seen with a flaming sword in each hand driving out the Evil One, here pictured as a hideous griffin, rearing on its hind legs, and snarling and clutching at Vul: (2) Shala, the wife of Vul, goddess of the air: Nin, the Assyrian Hercules, "the champion who subdues evil spirits and enemies," under the form of a huge bull, man-headed and winged,(3) and his consort, "the queen of the land." There are also before the king: Dagon, the tutelary deity of the Philis-

(1) For pictures of the tree of life, see slabs Nos. 2, 37*a* and *b*, 38*b*, 39, and 40, Nimroud gallery. It is supposed that some ceremony really took place when the king went to and returned from battle, in which the priest, representing Assur, gave the king to eat of the sacred fruit, &c.

(2) See slabs Nos. 28, 29, Nimroud gallery.

(3) The figures of the great Nin stand in the Assyrian transept and the Nimroud central saloon.

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tines,[1] the god of rivers and seas; he carries a fish behind him, hanging from his head down his back; he also holds the basket of fruit and the cone: Merodach, with his wife Zir-banit: Nergal, in the form of a colossal man-headed lion with outstretched wings, "the god of war and the chase,"[2] with his wife Laz: Nebo, the god of knowledge and learning, who is standing with hands laid one in the other; he wears a robe reaching to the ground, and a full round cap with horns:[3] and Istar, the goddess of love and pleasure. The Evil One, under another form, is again represented—this time he is lion-headed, ass-eared, human-bodied, and eagle-clawed. He is seen with a naked dagger, and a threatening aspect, kept in subjection by good genii armed with spears.[4] Farther on, the myrmidons of Satan, "the warring spirits," are depicted as wrangling among themselves.[5] Arks of the gods are also placed in the temple, and tablets, inscribed with the names of gods and goddesses, with recitals of the titles and succession of the kings, with enumerations of stars and planets, and with various prayers. The king, attended by priests in their

(1) Familiar to us all from Judges xvi. and 1 Samuel v. See the full-length picture of Dagon, in the slab 30, Nimroud gallery.

(2) Nergal is well represented in the central transept and the Nimroud central saloon.

(3) There are two statues of Nebo in the Nimroud central saloon. The inscription on each states that it is an offering to the god on behalf of the king and his consort.

(4) See the slabs in Assyrian basement room, 17, 18, 79—82, 98, and that numbered 60 in the Kouyunjik gallery.

(5) Pictured in slab 82, Assyrian basement room.

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sacrificial robes, worships before Assur, in accordance with the prescribed ceremonies.(1) The solemnity ended, he vows that immediately on his return from the campaign he will consecrate new temples for the service of the gods, will sacrifice victims before them, and will otherwise show his gratitude for the divine favours; and then quits the temple.

Shortly afterwards, the king proceeds to the plain where his army is drawn up for inspection. His chariot is drawn by three of the finest horses, richly caparisoned. A charioteer holds the bunch of reins and a short whip, and a favourite eunuch takes charge of the royal bow, the mace, and long spears. The chariot is a square box-like car, open at the back, but protected there by a convex massive shield, with sharp teeth; it runs upon two large and broad wheels, skilfully and strongly constructed, and placed at the extremity of the floor. There are no springs, but a strong pole with a long elliptical yoke above. In each ornamental panel are two small hatchets, and from one panel hang two quivers full of arrows.(2) A staff of nobles, and eunuchs, in chariots and on horseback, form the king's escort.

The army is composed of foot-soldiers, apparently innumerable, horsemen, and those who fight in chariots. Among the infantry are seen the troops

(1) See slab 123, Assyrian basement room, and slabs 27, 32, Nimroud gallery. For further particulars respecting Assyrian deities, see works and papers of Rawlinson, and Rev. G. Rawlinson, Layard, Norris, Hincks, Oppert, and G. Smith. See also the engraving, page 178.

(2) There are numerous representations in the bas-reliefs of the king in his chariot, accompanied by a eunuch and a charioteer.

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exacted from foreign tributaries. As a rule the soldiers are hardy and fine-looking, but the foreign soldiers are sometimes inferior. They are well-armed, with weapons varying according to their rank and nation. The offensive weapons are the long bow, with bronze, iron, and flint-headed arrows, the sling, the long and short spear and sword, the dagger, knife, and axe, and the mace or club with a heavy ball at the top.(1) For defence, they carry the shield, circular, convex, square, and oblong, or oblong rounded at the top, and of various sizes. Many of the shields, particularly the last-mentioned, are tall enough to completely hide their owners from the enemy. Some are made of wicker-work, and occasionally have a rounded plate of metal on the centre;(2) others of bronze and iron are often highly ornamented. The long basket-like shields fastened together by twos and twos, can be used as boats for crossing rivers, as well as for attacking the enemy afloat.(3) Some of the officers and men wear mail; they are those who take the front at sieges, and carry on the mining operations. Helmets are worn by all, almost without exception. They are spade-shaped, generally plain at

(1) In the cases 44, 64, and in those in the basement room, many of the weapons and implements of warfare used by the Assyrians and Babylonians are exhibited; they are in bronze, iron, stone, and flint, and consist of swords, daggers, knives, spear-heads, arrow-heads, hatchets, adzes, hammers, chisels, saws, hooks, picks, mace-heads —some of which are inscribed with the name of Khammurabi, an early Chaldæan king—lumps of chain-armour, plates, scabbards, fetters, &c.

(2) Specimens of the bronze circular shield with iron handle will be seen in the Assyrian side room.

(3) See slabs in the Kouyunjik gallery, 4—8, 10.

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the top, but sometimes crested. Some of the helmets have mailed ear-pieces, and flaps reaching to the shoulders.(1) The chariot-soldiers, horsemen, foot-archers, spearmen, slingers, &c., are formed in regiments, which are severally inspected by the king. In the rear are the huge battering-rams, some projecting a single, some a double ram, sharp or blunt-pointed. They run on four and six wheels, and are mostly covered with wicker-work; here and there bronze and iron plates are added. They have turrets pierced with small windows, and opening at the back. A few have high towers, by which the assailants can be brought up to a level with the walls of the enemy's cities or fortresses.(2) We fancy we discern among these the stone-throwing *balista*.(3) The rams are being actively supplied with arms, and with large ladles for throwing water on the firebrands which the besieged will doubtless cast upon the rams. Ordinary ladders, and blocks for constructing flooring for the far-famed banks that are heaped up against the enemy's defences,(4) are visible. Other implements for scaling, mining, and demolishing cities, are also seen on two-wheeled trucks or carts in the rear;(5) together with the baggage, tents, tent furniture, small boats, provisions, and other requisites for the expe-

(1) See the helmets in the Assyrian side room. In case 44 are specimens of helmet-crests.

(2) In most of the sculptured sieges the battering ram appears; see, in Nimroud gallery, slabs 5*a*, 13*b*, 15*b*.

(3) Mentioned in 2 Chron. xxvi. 15.

(4) See Isaiah xxxvii. 33.

(5) See previous note, page 189.

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dition. The stationary population of Nineveh have flocked out to witness the departure. The Assyrian musicians play aloud on the double-pipes, drums, cymbals, stringed and other instruments; (1) and there is no attempt to restrain the almost melancholy accompaniment of Semitic and Turanian song, and the hand-clapping of the women and children.

The signal for departure is at length given; and with shouts that echo on the high and broad walls of Nineveh, the army begins its march. As it proceeds, the air is rent for miles around by "the noise of (the) whip, and the noise of the rattling of the wheels, and of the prancing horses, and of the jumping chariots," (2) the clang of arms and armour, the tinkling of horse-bells and trappings, the lumbering noise of baggage-carts, the strains of the bands, the shouting of commanding officers, the hoarse murmur from the ranks, and the cries of animals. With the standard of Assur gleaming in the sunlight, and "the bright sword and glittering spear" uplifted, the Assyrian host passes rapidly through fertile and beautiful countries, from which it receives

(1) Musical instruments, see Nimroud gallery, slabs 3*b*, 4*b*, and 11*a*, 13*a*; Kouyunjik gallery, 48—50; Assyrian basement room, 12, 14, 124*a*, *b*.

(2) Nahum iii. 2.

Assyrian Bas-reliefs in the British Museum (as labelled there), illustrative of Battles, Sieges, &c., described in the text above.

In the NIMROUD GALLERY. Nimroud Collection. (Monuments of "Sardanapalus I., or Great," *i.e.*, Assur-izir-pal [Assur-idanni, or nazir-pal], B.C. 883—859)—5*a*, King besieging a City—5*b*, 6*b*, Assur-izir-pal receiving Prisoners and Spoil—6*a*, Fugitives swimming to a Fortress.—7*a*, 8*a*, 9*a*, 10*a*, King and his Army in Battle with an

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supplies of food and animals. A broad part of a river is reached, too broad and deep to be forded. The boats and galleys are brought up, the king's chariot, tent furniture, &c., are placed on them, and the king, still standing in his car, with his eunuch and charioteer, is the first to cross. The officers crowd the remaining galleys, and the men swim across, some assisting themselves by hanging to the inflated skins of sheep or oxen. The horses also struggle across, half supported by ropes tied to their halters, which the men in the water or the boats hold up. The enemy's territory is at length entered, and an outpost on the banks of a stream is surprised. The enemy's men rush to their boats, kept in readiness, and some hide themselves in the tall reeds by the water's edge. The Assyrians shower stones and arrows among them, beat up the reeds, and spear all whom they discover. Rafts are hastily constructed, on which the boats of the enemy are pursued and overtaken; nearly all the fugitives are slain, and their bodies cast into the river. Those who ask for quarter are conveyed to shore, bound, and taken to the camp, with the booty found upon them. The Assyrian army proceeds on its expedition, and presently comes in sight of the towers and battlements of a fortified city. The walls are thickly lined with men, who string their bows, and make

Enemy—7*b*, 8*b*, 9*b*, Assur-izir-pal and his Army crossing a River. 10*b*, 11*b*, 12*b*, Capitulation of a City and reception of Prisoners by Assur-izir-pal (portion drawn after the original)—11*a*, 12*a*, 13*a*, Triumphal return of the King from Battle to the Camp—14*a*, 15*a*, King in Battle before a besieged City—13*b*, 14*b*, 15*b*, Siege of a City

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ready for battle. The heavy arched or square-headed gates are firmly closed, and the moat is filled with water to overflowing. The enemy make a sally upon their invaders, which is bravely met. The Assyrian bowmen return the flying arrows with three-fold rapidity, the slingers hurl stones and bronze and iron bullets from their slings; and the spearmen attack the foremost of the enemy's ranks. The king, who has been launching quiverful after quiverful of arrows from his car, now heads the chariots and horsemen, and leads them into the thickest of the fight—his staff, recognised by the glittering standards of Assur, which it defiantly carries, keeping close up with him. The charioteer guides the car to the spot of greatest danger and honour. Arrows darken the air; and the spear, the sword, the dagger, and the knife, are fiercely used. The enemy's slain and wounded begin to lie thick upon the field, and birds of prey are already hovering over the bodies of the dead. The king's native courage is heightened by his belief that the deified Assur goes before his path, smiting the enemy on all sides, and warding off evil from his descendant. Now and then, however, one of the chariot-horses falls, but it is quickly replaced. After a short and fierce struggle, the *sortie* is repulsed. The enemy's soldiers turn, and flee to the city gates; but many perish by the Assyrian spears and arrows

by Assur-izir-pal—16*a*, Assur-izir-pal traversing a mountainous Country—16*b*, Horsemen flying before the Assyrians. In the NIMROUD CENTRAL SALOON. (Monuments from palaces at Nimroud, believed to be the city of Calah mentioned in Genesis x. 11, 12. Reign of Tiglath Pileser II., B.C. 745—728). Horseman pursuing an

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ere they can reach a place of safety. Many try to save themselves by swimming, some using air-blown skins; and others take to flight on horses or in chariots, drawn for the most part by mules. The latter are speedily overtaken, and the swimmers are often seen to sink, struck by the Assyrian arrows.

The Assyrians now get near to the fortified walls, with difficulty, trees having been felled and strewn in their way. A few of the captured chiefs are impaled, and set up on high poles before the walls of the city, to strike terror into the hearts of the enemy. The siege has begun in earnest. Showers of arrows and slung missiles fall upon the heads of the besieged, who in return pour down arrows, big stones, blocks of wood, firebrands, and other missiles, upon their assailants. The Assyrian slingers stand close under the walls, whirling volleys of stones and bullets; the bowmen, screened by the tall shields carried by their comrades, are near them on their bended knees, shooting their darts upwards; the horsemen and warriors in chariots are close upon the infantry, and are also discharging arrows. The larger battering-rams are now run up, and from the high towers attached to them the Assyrians, brought on a level with the besieged, let fly their deadly shafts straight at the men who crowd the battlements, and many fall over into the ditch

Enemy—Siege of a City—Horseman vanquishing an Enemy—Evacuation of a captured City—Triumphal Procession of a King—Tiglath-Pileser and Attendant—Female with Camels—Siege of a City (three slabs)—Horsemen pursuing an Enemy—Royal Attendant with Captives—Cattle with their Driver—Evacuation of a Captured City.

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beneath. The long ladders are got out, and placed against the walls, and Assyrian spearmen climb and attack the foe, while others mount with lighted torches to set fire to what they can. Meanwhile banks of stones, earth, and trees, have been hastily thrown up against the defences, and covered with flat pieces of wood bound together; up these the lighter engines are forced, and as soon as they are blocked, the men inside heave the sharp-pointed and broad-headed rams against the walls. Under cover of the rams, and of large shields, archers and long-spearmen steal up the banks, and deal sudden death to numbers of the beleaguered.

As the siege advances, Assyrian troops cross the moat on inflated skins, and mine the walls; large pieces of brick and stone are picked and hewn out, while several buttresses are brought down to the ground. Now the besieged put out all their strength, and shower down heavy stones, bricks, ponderous blocks of wood, firebrands, and everything else within reach, amid a storm of shouts and curses. The rams are forced with more violence than ever against the walls, and the besieged strain all their power to silence them. Blazing torches are cast down upon them, and huge grappling irons are let over the battlements to catch the rams, and overturn the engines. But the Assyrians are prepared. Men

In the KOUYUNJIK GALLERY (2—43, and 59, Monuments from Sennacherib's Palace at Kouyunjik [Nineveh], 705—681 B.C.; 45—50. Monuments from the same Palace, executed under Assurbanipal, or Sardanapalus, the grandson of Sennacherib, B.C. 668). 2, Armed Galley in motion—3, Combat by a River-side—4-8, Battle in a Marsh

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make their appearance at the turrets of the rams, and ladle out water upon the flaming brands, while others, running out with stout hooks, catch hold of the grappling irons, throw their weight upon them, and drag them out of the hands of the men above, thus giving the rams full play again. (See engraving, page 178.)

The siege has now assumed its fiercest aspect; both the besiegers and the besieged are enveloped in clouds of missiles, and the former call upon the great god Assur to give them aid that their arms may prevail. The enemy's soldiers drop thickly into the moat, those that are only wounded being quickly put to death. The towering rams are brought close to the walls, and from these, as from the ladders, hand to hand combats take place. Ere long the gates, against which the greatest force has been directed, give way with a deafening noise. An entry is effected, and the Assyrians rush shouting in, wounding and slaying all they meet. The captains of the besieged appear on the ramparts holding up their hands for a parley; women also appear there tearing their hair, and putting up their hands in supplication; but their signals of entreaty are unheeded. The best part of the Assyrian army is already within the city walls, venting its fury upon the soldiers and inhabitants, women in some instances not being spared. The

with reception and registration of Prisoners and Spoil—9, Slingers discharging Stones—10, Archers behind Screens—11, 12, Warriors leading Horses—13, Part of a Military Procession—14, Procession of led Horses—15-17, Procession of Prisoners, with collection and registration of Spoil—18, 19, Part of a Military Procession—20-22, Soldiers

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garrison-camps are entered, and in some of them are witnessed the horrors of the siege—men lying dead from starvation. Their bodies are burned by the invaders. Large numbers of the Assyrians rush to the fortifications, whence, panic-struck, the besieged are precipitately flying. Few of them obtain quarter; and those who do are bound and roughly dealt with.

Then begins the work of plunder and demolition. The fortresses are dismantled, the principal buildings of the city are ransacked and robbed of every serviceable article, even down to the bedsteads and stools. The cattle are driven to the Assyrian camps, oxen and asses being selected from them to carry away the spoil. Numerous prisoners are made; the men, bound by the wrists, elbows, and ankles, are loaded with plunder; and the women without children are made to carry the lighter articles; the delicate women are permitted to ride in the carts and on the backs of asses and mules. The prisoners and captives are led out in file to the camp of justice, which has been extemporised in a shady spot by the city walls. The Assyrian king himself presides; he stands in his chariot, which is supported by two eunuchs instead of by horses. Other eunuchs stand behind the car, holding the long-handled sun-shade over the king's head, and flapping off the flies with long feathers. The Assyrian warriors, including eunuchs, are drawn

advancing to the Siege—23-26, Siege of a City on a Hill—27-29, Warriors receiving the Prisoners and Spoil after the reduction of a City—30, Archers and Slingers—31, Horsemen in flight—32, Horsemen in pursuit—33, Man with Staff or Spear—34-40, Horses led by Grooms, with attendant—41-43, Servitors bearing Food for Banquet

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up on each side of the royal chariot. The captive monarch, his princes and officers, still bound and fettered, are brought one by one before the king. He hears, with impatience, what each has to plead, now and then throwing up his hands in surprise or rage, but speedily pronouncing judgment. The captive monarch is to be beheaded, and he is forthwith led away by a stalwart Assyrian, who executes the sentence, using his short sword for the purpose. One of the princes, promising to pay tribute to Assyria, is released; the other princes are to be led away into captivity. The officers are cruelly dealt with, since nothing is to be gained by clemency to these unhappy men. Some are to have their tongues out-rooted; some their beards and hair torn out; some are to be flayed alive; some stabbed; some beheaded; some to receive their death-blow on the head from a heavy mace; and others are to be tortured or put to death according to other prescribed methods. In every case, the sentence of death or punishment is carried out immediately, and within a very short distance of the throne of judgment. Many of the prisoners approach the king in a supplicating attitude, but he is inexorable. The women are not ill-used; indeed, they are kindly treated. They are chosen, with the best men of the enemy's army, and many of the best artisans, to go into

(41 is an attendant bearing dried locusts)—45-47, Army of Sardanapalus in Battle with the Susians—48-50, Triumph of Sardanapalus over the Susians—59, Siege of a City on a River, and reception by Sennacherib of Prisoners and Spoil. In the ASSYRIAN BASEMENT ROOM. Kouyunjik collection continued (1—32 Monuments of Sen-

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captivity; the rest of the prisoners will be permitted to return to their city by-and-by.

The king now gives directions for the collection and registration of the spoil. Regiments are detached for the purpose; and some return to the fortifications, and cut off the heads from all the bodies of the killed or wounded they can find (many have been already devoured by birds of prey), and at the same time gather together the best of the weapons, &c. The bodies of the slain are either cast into the water, or left to the fowls of the air; burial is given to none. The heads, weapons, &c., are conveyed to the Assyrian camp, in order that an accurate account may be taken, for insertion in the annals of the king's reign. A body of horse and foot soldiers is appointed to guard the spoil during the registration. The royal scribes (eunuchs) come up in pairs to take the account. One bears the soft clay tablet, on which he stamps the inventory with a sharp square-edged instrument; the other holds a strip of skin, on which he checks the list of his colleague. As the soldiers place the plunder before the scribes, they call out in their Semitic tongue the name or description of each object. "One fine bronze vase—a cedar table—a quiver without a flaw—two heads of the vile enemy—an ivory-decorated chair—plate from the false gods' temple—a water-jug with a spout—a couch—two gold stands

nacherib; 54—120*c*, Monuments of Sardanapulus [Assurbanipal]) 1-7, Assyrian Scribes counting Human Heads, and Warriors cooking their Food at a Fire—8, Assyrians leading Horses—9, Assyrian Guard—10, 11, Assyrian Archers—12, Musicians—13, Royal Attendants with Maces—14, Captives playing on Lyres—15, Assyrian

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—a low stool—two elephants' tusks—a bronze bowl —bows, one score—a small inlaid cabinet—two skins of wine—a lady's basket of trinkets—four bags of gold —daggers, swords, and knives, one dozen—a silver goblet—spears, fifty—a pair of chairs—two bundles of arrows—half a dozen vases—a bedstead"—and so on. All the cattle are likewise counted.

The spoil having been reckoned, the soldiers kindle large wood fires, kill the animals they require, and cook their meal. Meanwhile, a banquet is being prepared for the king, his nobles, and officers, in the royal camp. The provisions comprise deer, sheep, hares, birds, and other animals; with fruits and wine. At the same time the king, aided by his privileged advisers, determines the fate of the captured city, the amount of tribute to be levied on the reinstated princes, and other matters. In a pavilion attached to the royal tent, the king's chargers are fed and rubbed down, while music is played, and the demons of war are charmed off the spot. The Assyrian temple of Janus is for the moment closed. (1) The banquet is

(1) The fortified camp in which the cooking is going on, in slabs 11*a*—13*a*, in the Nimroud gallery, partly referred to above, has, taken in connection with the pavilion, the "demons," &c., been fancied to represent the Assyrian astrolabe for taking observations of the stars. Mr. H. Melville, of Notting Hill, writes in 1868, that he "traversed upwards of fifteen thousand miles expressly to bring the re-discovered knowledge before the Grand (Masonic) Lodge of England.". But the Grand Lodge has hitherto paid no attention to the subject.

Warriors—16, Assyrians pursuing their Enemies in a hilly Country —19, 20, Assyrians collecting Prisoners and Trophies—21, 22, Assyrians assaulting the Walls of Lachish—23-26, Assyrians capturing Lachish, carrying off Spoil and torturing Prisoners—

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given within the fortified camps, and is enlivened by the music of the Assyrian military bands. When it is over, the king retires to his couch, a luxury he has enjoyed all through the campaign.

The affairs of the conquered nation having been provisionally settled, and Assyrian governors and garrisons having been placed in the principal fortresses, the army sets forth on its homeward march. The spoil is placed upon carts drawn by oxen, mules, and asses, and the cattle are driven in flocks. The few weapons that are fit for another war are collected and placed on the baggage carts, and the rams that have not been injured beyond repair are brought away from the fortifications; the others are left under the walls. The king, with his chariots and horsemen, leads the march. They pass without opposition through foreign countries, whose sovereigns pay homage and offer presents and tribute to the victorious king. At last the lofty towers of Nineveh are descried, and ere another sun has set, the mighty host re-enters the city in triumph, its captives bringing up the rear. The walls ring with the joyous shouts of the inhabitants. The excitement extends to the women, who come forth to look at the spoil, to view the captive women, to seek their sons and husbands, to mourn for the dead, and rejoice with the living. The king proceeds first to his palace, and thence to

27-29, Sennacherib on his Throne receiving Prisoners from Lachish—30-32, Chariot and Horsemen, with fortified Camp—54-62, Capture of a City in Susiana, and reception of Prisoners and Spoil by Assur-bani-pal—83, 84, Warriors in Foreign Costume—85, 86, Assyrians pursuing an Enemy—87, Assyrians capturing and burning a Camp;

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the temple adjoining, where he returns thanks to the gods for safety and victory. The priests offer sacrifices of corn, flowers, and the flesh of the stag and ibex; (1) special adorations are paid to Assur, to the sacred tree, and to the god of war; and the king receives the gift of the cone and the consecrated wine. (2) Before he leaves the temple, he commands that it shall be adorned with the spoil of the enemy's holy places, and that the figure of Nergal, the great god of battle—the winged human-headed bull—shall be carved for the decoration of the new temples which he had vowed to erect if victorious. He then returns to his palace, where his queen receives him.

A feast is made in celebration of the victory. The most spacious and beautiful of the sculptured halls in the palace is the banqueting-hall. Dishes of various meats, among which the dried locust may be observed, are interspersed on the tables with fruits of all kinds, placed, for the most part, in gold and silver stands of elegant workmanship; and wine is poured out in capacious goblets, many of which have been brought from the enemy's temples.(3) At this feast the king is surrounded by his thousand lords and counsellors.

(1) See the slabs 17, 18, 27, 31, 32, and others, Nimroud gallery.
(2) See slabs 21—23, Nimroud gallery.
(3) See Daniel v. 2, 3. There was very little difference between the customs of the Assyrians and Babylonians.

Assyrians storming a City, and taking Negro Prisoners—89, 90, Sardanapalus receiving Prisoners and Spoil from a captured City—91-94, Foreign Army passing an Assyrian City, containing temples, viaducts, &c—95, Execution of the King of Susiana—110*c*, Execution of Captives—120*a*, *b*, Assyrians destroying a City—120*c*, Prisoners feeding.

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We now follow the king to the garden, where the queen, whom Eastern custom has excluded from the banquet, has awaited him. He reclines on a couch, placed under the shade of a bower of vine, refreshing himself with draughts of wine and with the perfume of flowers. The handsome queen, seated near the foot of the couch, is sipping wine, and talking over the incidents of the war with her lord. The favourite eunuchs, or *hareem-likler*, are in attendance with fly-flaps and table-napkins. Fruits and sweetmeats are served; while soft music is played among the trees.(1)

Passing over an interval, during which some of the colossal sculptures have been completed, we next meet with the king in the act of superintending the removal of these sculptures from the quarry to the site of the new temple. The king, standing in his chariot, directs the operations from the brow of a hill.(2) First, the smaller implements necessary for the transport of large sculptures—ropes, rollers, poles, shovels, picks, hatchets, long saws, &c.—are brought to the scene of action by Assyrian workmen and some of the newly-made prisoners; while the more unwieldy portion of the tackle is floated to the spot, generally on rafts, along the river running hard by. The colossal bulls are placed on sledges, to each of which four gangs of captives are harnessed, by shoulder-loops fastened to long thick ropes. Over-

(1) See slab 121, Assyrian basement room—"Sardanapalus and his Queen feasting in a Garden."

(2) See the sculptured slabs, 51—56, Kouyunjik gallery.

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seers convey the royal commands, sometimes through speaking trumpets, to the workmen. A long lever is applied to the slanting back of the sledges, which run upon rollers thrown down in their course, and so by slow degrees the sacred images reach their destination. While these operations are going on, captives in the distance may be perceived, according to the picture-slabs, busily constructing mounds for the foundation or platform of the new temple.

But leaving this scene, let us follow the Assyrian monarch to his favourite pastime—

THE CHASE.—The bull, the wild ass, the stag, the gazelle, the wild boar, and the hare, are occasionally hunted, but most frequently the lion alone is thought worthy of the king's pursuit. Within the walls of Nineveh there is "the dwelling of the lions, and the feeding-place of the young lions, where the lion, the old lion, walks, and the lion's whelp, and none make them afraid."(1) From the mouths of their dens may often be heard the cries of unhappy captives and criminals, as "the lion tears in pieces enough for his whelps, and strangles for his lionesses, fills his holes with prey, and his dens with ravin."(2)

Due notice having been given to the nobles, and preparation made for the approaching hunt, a large strong cage is taken to the mouth of the lion's den. A youth crouches in a box attached to the top of the cage; presently a lion, attracted by the bait provided for him, enters the cage; when he is fairly in, the youth above leans forward, lets down the sliding-door,

(1) See Nahum ii. 11. (2) Nahum ii. 12.

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and imprisons him. By this manœuvre, which is repeated at the mouths of several dens, a sufficient number of lions are entrapped. A message is then sent to the king, and the animals are drawn to an open space in the royal park, or paradise. Large bodies of archers and spearmen take their stand, in double rows, a good distance apart, to render assistance if required, and to prevent the lions' escape; and dogs held in leashes are kept ready to let loose upon the wounded, when the hunt, or rather the *battue*, has commenced. (1)

At the palace gates, soldiers with spears and shields, and attendants with maces, are in waiting on the king as he mounts his chariot. Horses are led up by grooms for the other chariots, and for the chamberlains and equerries in attendance. The king is accompanied by a favourite eunuch—who adjusts the well-stocked quivers at the sides of the chariot, and puts in the long spears—and by one other lord. As they drive swiftly along, he tries his bow, and eases his swords and daggers in their sheaths. He wears no long robe on this occasion, but a tight-fitting tunic cut off slanting from the knees, and beautifully embroidered with a small floral pattern. The king is saluted as he comes on the ground. He gives a signal, and instantly some of the young men in

(1) *Assyrian Bas-reliefs in the British Museum, illustrative of the Royal Hunt, &c., described in the text above.*

In the NIMROUD GALLERY, 3*a*, King hunting the Bull—3*b*, Return from the Bull-hunt—4*a*, King hunting the Lion—4*b*, Return from the Lion-hunt—36, Lion-hunt. In the ASSYRIAN BASEMENT ROOM,

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the boxes that have been described, lean forward, and draw up the cage doors. Crouching, and cautiously, the lions steal out, but as soon as they perceive the huntsmen, they try to make their escape. The king singles out one of the most ferocious, and, taking careful, quick aim, sends an arrow deep into his side. Arrows are discharged in rapid succession at the escaping lions, and several, mortally wounded, roll over in death convulsions. One, furious with the wounds he has received, makes a spring for the board of the royal car, but he is soon despatched by the long spears of the eunuch and the noble, while the king shoots on in front, quite unconscious of what is taking place behind him. (See engraving, page 178.) In one instance, a large lion, infuriated by the arrow that has pierced the back of his neck, throws himself upon the royal chariot, which is driven at full speed; he clutches one of the wheels with his paws, and grinds it madly with his powerful teeth, but he also quickly falls by the spears of the king and his companions. In another similar instance, the animal is slain by a sword-thrust from the king. Dead and dying lions, with the fatal shafts still embedded in their flesh, begin to strew the ground. Horsemen riding about the field render assistance, and participate in the sport. The king, excited by the hunt, now courts danger; he jumps from his chariot, replaces

33-40, Assur-bani-pal in his Chariot hunting Lions—41-44, Assur-bani-pal and Attendants preparing for the Hunt—45-53, Assur-bani-pal in his Chariot hunting Lions—63-74, The return from the Chase—75, Royal Attendants with a Lion—76, 77, Lion and Lioness in a Garden—78, Keepers with Hunting-Dogs—103, Deer-shooting within

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his cumbersome tiara by a fillet, mounts one of his well-trained horses, leading a second, and orders more lions to be let out of the traps. As the lions retreat from their foes, he follows them, swiftly emptying his quiverful of arrows. Some of the wounded lions turn upon their tormentor, while others attack his horses behind. But the king is cool, has a steady and strong arm, and can take a deadly aim. He leaps from his horse, and on foot meets with his naked sword the lion that springs upon him in front. Another infuriated lion, which has been pierced in the fore part with several arrows, crouches and springs, throwing out his claws to tear his enemy in pieces; the king is on the alert, seizes the lion by the throat with his left hand, and with his right thrusts his sword right through the animal's body. Again the brave Shah meets a lion that has been let out of a trap, clutches him by the forelock with one hand, and with the other spears him through the breast. The monarch is so confident in his prowess, that he even dares to catch a lion by the tail, and so despatch him. His well-armed servants are, it is true, close at hand, but the king appears to fight single-handed with his antagonists.

When the hunt is over, the dead lions are gathered together for the king's inspection. He remarks upon the more formidable, upon the pecu-

inclosure—104-106*c*, Sportsman, with Attendant, shooting Gazelles—107*a*-109*a*, and 106*b*-109*b*, Hunting Lions and disposing of their Carcases—107*c*-113*c*, Huntsman and Attendants killing Wild Asses—114*a*, *b*, Attendants with Saddle Horses—114*c*, Catching a Wild Ass in Nooses—115, Attendants with dead Game—116, 117, Archers

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liarities they exhibited in the hunt, and upon the nature of their wounds; and then rides back to the palace, escorted by his guard. The eunuchs remain to bring away the trophies of the day's sport; and, as the distance from the royal dwelling is not great, parties of four or five men carry each a lion, either on their shoulders or under their arms. Thus they bear home in triumph the "king of the forest." Occasionally these brave eunuchs become lion-tamers, and amuse themselves in the royal gardens with the acquired docility of their fierce playthings. The eunuchs are tall and handsome men, with fine wavy hair; they wear now for the chase the tight-fitting tunic, cut off slanting from the knee, and fringed at the bottom, embroidered girdles, and high-laced boots. Some of them lead the dogs, and those in the rear carry a few birds'-nests, some old birds, and some hares they have come across in their way. At the same time, the nets and stakes are carried back to the palace on asses or on the men's shoulders. The king commands that a certain number of the lions be brought into the temple; and, while music is played, he stands before one of the altars, and offers the animals to the god of the chase, pouring over them a libation of wine.

Occasionally, the bull, the wild ass, the deer, and the gazelle, are also hunted. The smaller animals

stringing Bows—118*a*, 119*a*, *b*, Sardanapalus shooting and taming Lions—118*b*, 119*c*, Sardanapalus at an Altar, pouring a Libation over dead Lions—122, Return from Lion Hunt—124*c*, Wild Boars in Reeds. In the ASSYRIAN TRANSEPT (Monuments from Sargon's Palace at Khorsabad, B.C. 722-705), Sportsman shooting in a wood.

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are generally chased into an enclosed space formed by nets, and then shot down with arrows. The wild asses are hunted on horseback, hounds being sent after the wounded; sometimes they are taken alive with the lasso.

Thus in times of peace is the leisure of the Assyrian king chiefly filled up; but sometimes he diverts himself with a more cruel pastime. Some unhappy prisoners are led out to the place of public execution. Bows are piled up breast high between them and the king, who, taking his own bow, and being supplied with arrows by the servants in attendance, shoots down one after another the human beings who crouch in vain supplication before him. Other prisoners are brought to the king, and made to go down on their hands and knees. He takes his long spear, and going up to them, thrusts the weapon's deadly point into the back of each of the wretched victims. But these scenes are too frightful to dwell upon. Let us hope that the king on these occasions is performing the office of public executioner on those who have been judged worthy of death, and not merely gratifying his cruelty with innocent blood. (1)

Such are one or two phases of Assyrian life. As is usually the case among barbarous nations, the king of Assyria possessed in an eminent degree the qualities common to his subjects, else he could not long have kept undisputed hold upon the reins of so fierce a nation. His people loved him with enthu-

(1) See the slab in the Assyrian basement room, 110, and that headed "Tiglath Pileser receiving Captives."

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siastic reverence, both as their hereditary ruler, and the descendant of a deified race, and as the representation of their national character—imperious, fierce, and vehement, but also magnanimous, hardy, brave, and generous in no ordinary degree. In these and other qualities the Assyrians have been thought to resemble the Normans of the modern world. The two nations seem strikingly to resemble each other in one peculiar characteristic; namely, the union of a great love of splendour and luxury, and a cultivation of it whenever possible, with a power of setting it aside at any moment, and embracing hardship and self-denial with apparently equal zest. There was a resemblance in *physique* also, which cannot but be remarked, and which is very strikingly exhibited by the little ivory carvings lying in case 45 in the Nimroud gallery. These carved heads might, if we did not know their origin, be easily taken for those of Norman rather than Assyrian warriors. Each nation also excelled in the use of similar weapons—the bow, sling, spear, sword, and mace—and the military dress and armour of each were curiously alike. From such real and accidental resemblances as these the Assyrians have been called "the Normans of Asia;" though of course their customs were greatly affected by the hot climate in which they lived, and by the examples of luxury and splendour which they received from their neighbours eastward. (1)

(1) It is curious that the conquest of England is *narrated* on the "Bayeux tapestry," which Matilda worked in commemoration of her husband's victory, in a manner much resembling the pictorial narrations on the Assyrian bas-reliefs.

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III.—SMALLER ASSYRIAN ANTIQUITIES.

Besides the sculptures and tablets, many smaller objects of interest and value have been dug out from the mounds of Kouyunjik and Nimroud, and a few have been found in the regions anciently called Babylonia and Susiana. They are at present placed in table-cases in the Assyrian galleries. We propose in this section briefly to describe the most important of these, and also to relate what further particulars Assyrian discoverers have been able to glean concerning the manners and customs of the ancient inhabitants of Central Asia.

We have already attempted to describe the *architectural features* of the Assyrian palaces.(1) Of the mansions of the wealthy classes, and of the dwellings of the poor, we as yet know nothing. Pictures of a few small and isolated buildings, generally with pillared porticoes, which were probably temples, and of battlemented walls, will be observed in the bas-reliefs. But it must not be hastily taken for granted that these are examples of *Assyrian* architecture, inasmuch as, in many cases, they may be only what they profess to be—representations of places far from their own land, which the Assyrians invaded or conquered. The Museum possesses several specimens of the capitals of pillars, on which the horns of the goat

(1) The reader, however, will gain a far better idea of those stupendous piles from one glance at the frontispiece (if we remember rightly) to Mr. Layard's "Nineveh," than from any description, especially one necessarily so imperfect as our own.

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and a goddess issuing from a cluster of leaves are conspicuous ornaments. The bricks used for the foundations of the palaces, and for the elevated parts, which were comparatively removed from view, were made of mud and straw, usually dried in the sun, but sometimes baked. The names of the kings in whose reigns they were manufactured were invariably impressed upon them, and sometimes the object of the building was added. They were about a foot square, and from two to four inches thick. The bricks used for the more important parts of the buildings were painted and enamelled; handsome patterns ornamented the borders, and occasionally the whole of the face. Figures were frequently chosen for the decorations; in one we find a procession of captives introduced. Pale yellow, green, blue, and brown were the prevailing colours, which were chiefly mineral. The internal *fittings* of the palaces would, as a matter of course, be in keeping with the imposing style of the architecture; we possess, however, but few remains of these, such as bronze sockets, portions of fixtures, &c.; and conclude, therefore, that wood—often the cedar-wood of Lebanon—was extensively made use of. Kings of neighbouring countries frequently contributed native products for the palaces of Assyria. We have not one article of Assyrian *furniture* entire; a few fragments alone remain to give us an idea of what it was like. These pieces of furniture are in bronze; and, as one in particular is found to be accurately represented in the bas-reliefs, we may conclude that the others also have been faith-

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fully delineated. According to Nahum, there was no end to the store and glory of the pleasant furniture of Nineveh. The sculptures show us thrones, some with high backs, elbows, and steps, carved with figures, and inlaid apparently with ivory, and with plates of gold such as are seen in the Gold Ornament Room of the Museum. They also show us chairs, high and low stools, raised couches, tables, altars, and stands of simple construction. The last mostly rest upon brackets, carved like the favourite pine or fir-cone, or like the feet of animals. The Assyrians and Babylonians were renowned among contemporary nations for their proficiency in the working of *bronze*, which was largely used for the framework and decoration of choice furniture. We possess the best part of one of the thrones; a lion's claw, with a leafy frill overhanging, supports each of the two front legs; the bottom bar is of bold design, and the top one has at either end the head of a calf; the step of the seat rests upon small cloven feet. Portions of the bronze ornaments, representing winged deities and animals, which once decorated a throne of Assurna-zirpal, are exhibited in case 44 in the Nimroud gallery, with several other bronze remains, such as feet of bulls, lions, and antelopes. Here, too, is a large bronze plate, on which is depicted a king receiving tribute from a conquered nation. *Ivory* was also extensively used. In a small chamber of the north-west palace of Calah (Nimroud), Layard found a most interesting collection of ivory objects. As so many were heaped together in one spot, and as

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nearly all of them are of excellent workmanship, it is supposed that this chamber was that of Assurnazirpal himself, or of his queen, in which the choicest specimens of native and foreign art would naturally find a place. Objects of Egyptian workmanship are occasionally discovered among the Assyrian antiquities, and can generally be easily distinguished from the rest; a few, however, bear traces of both styles. Many of the ivories have suffered by the conflagration which partly destroyed the palace where they were found. The carvings are very numerous; some are on panels which were inlaid, while others are separate, and probably formed the handles, knobs, supports, centre ornaments, &c., of cabinets and other articles of furniture. They will be found in case 45 in the Nimroud gallery. The subjects are varied: male and female heads and figures; a woman seated, drinking wine; two nude goddesses, back to back, probably Istar or Venus; the heads, feet, &c., of lions, oxen, gryphons, and sphinxes; a lion, and part of a human leg, very finely carved; two gryphons standing on a floral ornament, with traces of gilding and inlaying; rosettes, studs, and floral ornaments; Assyrians carrying fruit and trophies; and a groom leading horses, in outline; tracings of goats on their knees, and of attendants with bows, deities, &c.; a woman holding a lotus beneath the winged disc; and clusters of grapes growing from a disc. The largest panel in the case is in the Egyptian style, and represents two women seated on the thrones of life, each holding a sceptre, and raising a hand in

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adoration before the image of Uben Ra, which is surmounted by the ostrich plumes and solar disc. Traces of the same subject are found on another panel. To the same class of subjects belong the carving of young Harpocrates seated on a lotus-flower beside Isis or Nephthys; those of an Egyptian figure standing at a window, and of another holding a lotus-flower; several Egyptian heads, one of which is beautifully preserved; a sphinx with the emblem of stability; and the tau, or emblem of life. The great number of such carvings shows that the art of the Egyptians was held in high estimation for decorative purposes by the Assyrians, whether the specimens were fabricated after Egyptian models, or whether they were brought from Egypt when that country was conquered and despoiled by Assyria.

The Babylonian and Assyrian *vessels* in terra-cotta, earthenware, and porcelain, in the Museum, are coarse, and wanting in variety of design, and much inferior to those of Egypt. They consist of vases, jars, jugs, bowls, cups, pateræ or goblets, dishes, and lamps. They are of various sizes, from the large water-vessel to the smallest ointment and scent-vases. The dried clay vessels are the most numerous, but several specimens of glazed pottery have been found in the north-west palace at Nimroud. There is also a glazed amphora, or measure for liquids, obtained from a tomb in the central palace. Many of the vases have handles, and one small vase is fashioned like a basket. Some are coloured, but the colours are faint; some have patterns and a few figures stamped upon them. The

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vases with spherical bottoms generally rested on tripod stands. The palaces at Kouyunjik (Nineveh) also contribute to this collection. On some of the fragments of dishes the monograms of Sennacherib, Esarhaddon, and Assur-bani-pal are found. Five of the earthen bowls were discovered with fragments in the mound of Amran, in Babylonia; they are especially interesting as relics of the Jews who were carried into captivity by Nebuchadrezzar; charms against evil spirits, &c., are inscribed on them in the most ancient of Hebrew characters. We have also a small jug in soapstone, and some alabaster vases from Nineveh, one of which still contains sweetmeats, and may be a relic of the last sumptuous banquet given in the great and doomed city, and two of which are inscribed in arrow-heads with the name of king Sargon. Most of the vessels above referred to will be found in the Assyrian side and basement rooms. In case 45 of the Nimroud gallery there are pieces of ivory cups ornamented with lion hunts, processions of musicians, &c.; a small chalcedony box for ointment; and a little porcelain bottle of mediæval *Chinese* manufacture, inscribed with a sentence from a Chinese poet, which is here because it was dug up near the mound at Nimroud.

We have a pretty good collection of Assyrian *glass*. Many of the objects are very attractive, on account of the variety of beautiful and brilliant colours with which they delight the eye. These colours are not due, however, to Assyrian art, but to the art of Time, which in decomposing the glass, has

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imparted to it a beautiful iridescence. The vessels are nearly all plain, from three to four inches in height, and not very elegant in shape. Mostly, the glass is opaque; in some cases it resembles porcelain. The gem of the collection is the vase of Sargon, the king who founded the palace of Sargina (at Khorsabad), B.C. 719. His name is inscribed on the front of the vase, between the two projecting handles near the mouth. It was found in the north-west palace at Nimroud. It is globular, and, therefore, must have had a stand, and it is greenish in hue. It is interesting as being the earliest specimen of *transparent glass* of which we have any knowledge. Several glass bottles near this present a great variety of iridescent colours, rivalling the opal and the chameleon in their changeful beauty. Descending to the Assyrian basement room, we shall find a still greater variety, among some fragments of glass collected from the ruins at Kouyunjik and Nimroud. These metallic and prismatic hues are so fleeting, however, that one can only get time to note a few—pale and dark green, blue, violet, yellow, orange, gold, pink, red, white, grey, silver, and a rich cream-colour.

The Assyrians, like other ancient nations, fashioned little figures out of clay, but they did not excel in this branch of art. There are several of these *clay figures* in the Museum, intended for men and women, gods, goddesses, and animals, some in a recumbent position. One is a rude representation of Istar at the bath, with "Cupid" beside her. One of the original matrices for moulding in clay has come down to us.

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A few small images were made of alabaster. The *terra-cotta bas-reliefs* are superior to the figures, as we see by the specimen representing a Thibetan dog led by a man, which Rawlinson found in the Birs-Nimroud, the supposed site of the tower of Babel, and which the late Prince Consort presented to the Museum. The subjects of these are occasionally grotesque, if not humorous; four tumblers are performing balancing feats in one; and in another two men are boxing. All the most important artistic work, however, was expended on less perishable materials.

The Assyrian artists appear to have concentrated their descriptive talent on the *wall-sculpture* of the royal palaces and temples. It would have been impossible for them to treat in *alto-rilievo*, or in independent statuary, the varied scenes which it was their custom to depict in *basso-rilievo* on slabs of limestone and gypsum or alabaster. The age of the bas-reliefs as yet discovered ranges from about 2,500 to 2,700 years ago—B.C. 900 to 650. They were chiefly executed under the reigns of the great Assyrian kings, Assur-nazir-pal, Sennacherib, Esar-haddon, and Assur-bani-pal. The art of the earlier specimens is less formal than that of the Egyptians before the renaissance of the twenty-sixth dynasty, while the art of the later specimens approaches that of the Greeks in freedom of execution.

The style of the life-size figures of the time of the great Assurnazirpal is firm and bold; in some the shoulders and other parts are given an exaggerated breadth, but the details are always faithfully wrought.

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The smaller figures, especially those of animals, executed under the same reign, and under those of Tiglath-Pileser II. and Sennacherib, are freer in execution. The figures of the reign of Sardanapalus (*i.e.*, Assur-bani-pal) are elaborately worked out, vigorous, and realistic. These figures were of five different sizes—life-size and a little larger, and about four- three- two-sevenths, and one-seventh that of life. The style of the "graven images" of the gods was no doubt defined by the Assyrian priesthood; and this fact will account for the want of freedom by which it is characterised. It was when drawing and sculpturing the incidents of battles, sieges, and the chase, that the sculptor's genius developed itself freely. In the one case he was only a copyist; in the other he was himself the originator.

Assyrian artists, however, almost invariably worked without regard to perspective, although some few of the designs prove that it was not quite unknown to them. Thus their soldiers appear as tall as the city walls, the wounded seem to be falling from the sky, and rowers seem to pull against each other in the same boat. They excelled in animal sculpture. Their horses and lions are almost perfect; and their quadrupeds generally are truthfully rendered.

The finest examples of Assyrian sculpture are now in the Assyrian basement room, and consist of the larger bas-reliefs, which represent Assurbanipal lion-hunting, and preparing for the hunt (33—53); the return from the chase (63—94); and a group of lions, hounds, &c., in the slabs 75—78; and of some

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smaller hunting pieces. The subjects, picturesque in themselves, are treated with truth and animation, and the workmanship is remarkable for minuteness and delicacy.

Sculptures "in the round" were rarely attempted; and we may, therefore, consider ourselves fortunate in possessing so many specimens as we do of independent statuary. One is a mutilated torso of Astarte (Ashtaroth), originally the Phœnician Venus, one of the idols which the Israelites sought after. It was found in Nineveh, and is inscribed with the name of Assur-bil-kala, who reigned about 1100 B.C. The execution is inferior. Of no greater merit is a statue in dark stone, very much disfigured, of one of the early Chaldæan kings. A small statue of Assurnazirpal (B.C. 883), as a high priest, discovered in the small temple of Calah, is the best piece of Assyrian statuary in the Museum. It is three feet four inches in height on its original block pedestal. The king stands erect, clothed in the long sacrificial robe, with fringed hems, holding in his hands the crosier and mace. His head is uncovered, the hair and the beard also are trimmed in the usual fashion. On his breast is a cuneiform inscription. There is also a representation of king Shalmaneser II. (B.C. 858) seated on a throne covered with the arrow-headed writing; but of this, unfortunately, the head and arms are wanting. It is in the Egyptian style, and was found in the earliest capital of Assyria—Assur, now called Kalah-Sherghat. The two companion figures of Nebo, the Assyrian Mercury, have been already noticed.

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The *colossal bulls and lions* were placed in pairs at the main entrances, or at the entrances to the internal chambers of the temples and palaces. Primarily they were intended to symbolise, by the union of the body of a bull or lion with the head of a man and the wings of an eagle, the union of all possible perfections in the nature of the gods; secondarily, they were meant, like the sphinxes of Egypt and other nations, to overawe those who sought to enter the palaces or the halls which they guarded. It has also been supposed that they can be identified with the cherubim mentioned in Scripture.

In the visions which he had while "among the captives by the river of Chebar," Ezekiel saw creatures with the head of a man, with four wings, straight feet, and the sole of the calf's foot—sparkling "like the colour of burnished brass;" figures of lion-headed, eagle-headed monsters, with two wings stretched upwards, and two covering their bodies, having hands of a man under their wings, being like the appearance of burning coals of fire and "of lamps;" and it is believed that the prophet must have previously seen the coloured sculptures in the Assyrian as well as in the Babylonian temples. The former would correspond exactly with the description of Ezekiel, and with the representations of the animals in the interior of the temples on the Assyrian bas-reliefs, on parts of which there still lie thick patches of colour. (1) A fifth leg was given

(1) See Ezekiel, chaps. i. and x.

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to these figures in order that the side view might be more complete. Those from Khorsabad, which are accompanied by winged figures with offerings, are the largest.

Monoliths and obelisks were also occasionally erected. One of the obelisks, in black marble, which stands in the middle of the Assyrian Central Saloon, is of great historical value. It is inscribed with a complete record of the reign of Shalmaneser II. (B.C. 858—823), to whom is brought the tribute pictured in the upper part, consisting of elephants, rhinoceroses, camels, horses, bulls, lions, stags, monkeys, and baboons, besides a variety of precious things. Jehu, king of Israel, and Hazael, king of Syria, are among the tributaries whose names are mentioned. Most of the sculptures are well preserved; and it is intended to enclose them with glass, and so secure them against the destructive damp and smoke of London.

Specimens of the capacious *drinking-vessels* of the Assyrians are exhibited in cases 42 and 43, in the Nimroud gallery. They are chiefly in bronze, some decorated with gold and silver studs; and though solid gold vessels were used on state occasions, it is likely that, as these specimens were brought from the north-west palace of the ancient Calah, they at one time formed part of the royal service of plate. They are the finest specimens of embossed bronze-work that have been brought from Assyria. Lions, leopards, bulls, stags, ibexes, boars, hares, hawk-headed lions wearing Egyptian head-dresses, winged serpents,

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griffins, and beetles; trees, lotus-flowers, roses, and other similar ornaments, are among the decorations. Some of the raised work is in concentric bands, containing roses, symbolical all-seeing eyes, and the Osirian sun-disc; friezes of Egyptian kneeling figures and winged human-headed lions; Assyrians on horseback and in chariots hunting lions; dogs pursuing hares; and contests between men and lions. Besides these bowls, there are two ancient drinking-vessels in the shape of a dice-box.

An interesting collection of the royal or standard *weights* of Assyria is exhibited in case 43 in the Nimroud gallery. They are made of bronze, in the shape of a lion couchant, with a handle on the back. They consist of the one manah weight—which Ezekiel (xlv. 12) said should be of "twenty, five-and-twenty, and fifteen shekels," the shekel equalling half an ounce; the two, three, five, and fifteen manah weights; and weights equalling a fourth and fifth part of the manah. They are inscribed with cuneiform and Phœnician characters, which tell us that they belonged to the "palace of Tiglath Pileser, king of the country;" to the "palace of Shalmaneser, king of the country of Assyria;" to the "palace of Assur-nazir-pal the Great, the supreme king;" and to Sargon, "king of the country." There are also some bronze cube weights, inlaid with gold beetles flying, and some small and large stone weights in the shape of a duck.

Among the *miscellaneous objects*, may be noticed a collection of small bronze bells with iron tongues, found by Mr. Layard in two copper cauldrons at

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Nimroud, and which were probably hung to the horse-trappings: a bridle, bit, and spurs: portions of a large ivory sceptre: a bronze mace-head, with the name of King Shalmaneser: handles and other fragments of ornamented bronze dishes and vases: stone axe-heads and flint saws, and flint and obsidian knives, from "Ur of the Chaldees:" a whet-stone from the north-west palace of Nineveh: polishing-stones in brown hematite: lumps of red paint, and a small ram-shaped vase for holding paint: a slate model of the basket seen in the sculptures in the hands of the gods: the all-seeing eyes—a favourite Egyptian symbol: terra-cotta cones, similar to those found in the tombs of Egypt, but smaller: little clay bas-reliefs and figures of the Parthian period, from Hillah: a collection of diminutive bronze figures, of rude workmanship: part of an ivory comb, from the south-east palace at Calah, and part of one in lapis-lazuli, from the same city: bone hair-pins: bronze mirrors and vases: needles: ornaments composed of shells, &c.: rings, bracelets, and armlets, in iron and bronze: necklaces of stones and shells: hooks: nails: lamps: terra-cotta balls: a stylus, for writing: stone stands for vessels: large bronze cauldrons or baths: a small vessel with human bones, from a very ancient tomb at Mugeyer (Ur): and three blue-glazed earthenware coffins—these come from Niffer, the supposed Calneh in the land of Shinar (Genesis x. 10), which is now a place of marshes and jungles, and the hiding-place of wild beasts; two of these coffins were for grown persons, the other was for a child; there was a large circular

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opening at the head of each coffin, which was covered by a lid. "Human remains," says Mr. Layard, "more or less perfect, were found in all these sarcophagi. Sometimes, as the lid was carefully removed, I could almost distinguish the body, wrapped in its grave-clothes, and still lying in its narrow resting-place. But no sooner did the outer air reach the empty crust of humanity, than it fell away into dust, leaving only the skull and one or two bones."

Many of the *seals* once used by Chaldæans, Babylonians, Assyrians, and Persians, have found their way into the Museum. Seals were in use among Eastern nations at a time so remote that the date of their origin cannot be fixed; they were invested with sovereign importance, and held almost sacred. Their value has always been great among nations to the vast majority of whose population a written warrant would have been utterly meaningless. Hence the once important meaning attached to the words *sign-warrant* and *sign-manual*. It was nearly as easy for a nation to become familiar with the sign chosen by the king as emblematic of his authority, as for it to know its national standard; and thus, when the king's or the governor's well-known signet was produced, it was at once a guarantee and an enforcement of the command by which it was accompanied.

One seal in the Kouyunjik gallery belonged to a Chaldæan king (Ilgi) who reigned nearly four thousand years ago (B.C. 2050). The seals are mostly cylindrical in shape, and slightly concave, and vary from above an inch to less than a quarter of an

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inch in diameter. The whole of the surface was generally engraved with the name and title, and sometimes effigy, of the owner of the seal. A sacred emblem—such as the winged feroher,[1] the sun, the moon, the planetary circle—or a religious subject—such as a priest ministering at an altar, the winged deity with the basket of pine-fruit, a sacred animal—very often the cock—or an invocation to a god or goddess—was invariably added. A considerable number of the seals were very carefully and artistically cut; they are in a great variety of stone—hematite, sienite, jasper, agate, onyx, sardonyx, chalcedony, carnelian, greenstone, crystal, &c. Mr. King, the gem critic, says that—

"The actual invention of the true art of gem-engraving (the incising a gem by means of a drill charged with the powder of a harder material) is undoubtedly due to the seal-cutters of Nineveh, and that at a date shortly preceding the times of Sargon, that is as early as the year B.C. 729. This is the era at which cylinders begin to make their appearance in the so-called hard stones, covered with engravings executed in precisely the same style with the archaic Greek intagli, and marked by the same minuteness of detail and elaborateness of finish."

These qualities are especially noticeable in the state seal of king Sennacherib. He and his queen



[1] The *Feroher* is the deity within or emerging from a winged disc (and generally shooting an arrow), so often seen in the Assyrian bas-reliefs, going before the king to battle, and in battle, or hovering over him on his victorious return, or in the temple. It is unquestionably a representation of the great Assyrian god Assur or Nergal, frequently mentioned in the cuneiform writings *as going before the king to war*. He is seen in the engraving of a siege, at the side of a battering-ram, shooting down the enemy. The representations or *manifestations* of the feroher slightly differ in form, but they are all, no doubt, intended for the great Assyrian god of war.

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are represented as standing by a sacred tree, under the protection of the supreme deity; a wild goat near them is standing on a lotus flower, which in its turn is upheld by a larger lotus. This and the other seals are exhibited in case 61, Kouyunjik gallery. Among them are the signets of Nininturam, Ibnivul, and Darius: the cone-signet found in Africa by Mr. (now Consul) Dennis: seals with Phœnician inscriptions: a scarab set in gold, engraved with figures of Baal, and a lion, from Gaza: another with a griffin, inscribed "for the remembrance of Hosea:" numerous bead-like signets, the subjects of which are very curious: the beautifully engraved and comparatively recent seal of Vararanes IV., standing on a prostrate enemy (A.D. 389): and the signet cylinders of Khasanni and Ninipakhusr. There are also specimens of terra-cotta seals and impressions.

On the western side of the Assyrian transept will be seen a few fragments of sculpture, and *casts* of sculpture and inscriptions from Persepolis, the ancient capital of the early kings of Persia, in which, in the time of Alexander the Great, still stood a magnificent palace containing treasures of unknown value. Although the features of the men represented, the head-dresses, and the robes, are dissimilar, there is a correspondence in the general style of the sculptures and casts to that of the Assyrians. Two or three specimens of the former are minutely and elaborately finished. The inscriptions are in cuneiform, and in Pehlevi, the early language of Persia.

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IV.—THE ASSYRIAN LANGUAGE AND WRITING.

The Assyrians and Babylonians were, like the Jews, Syrians, and Phœnicians, of Semitic origin, and their language was consequently allied to the Hebrew and Syriac. A knowledge of Hebrew, therefore, is of great use in the study of Assyrian literature. [It will be remembered that Rabshakeh, the Assyrian, could speak both the "Jews' language" and the Syrian fluently, and that the latter would have been understood by the educated Jews, Eliakim, Shebna, and Joah, if he had chosen to make use of it.] (1) The Babylonian and Assyrian are the slightly different dialects of what was essentially one language. Remnants of older idioms are embedded in it, and occasionally words and grammatical constructions are borrowed from the Turanian (Tatar) and other foreign forms of speech. The Pehlevi—a language derived from the Sanskrit—was spoken by the neighbouring race, the ancient Persians, before the more polished and flexible Parsí dialect superseded the older idiom. The Assyrian (and sometimes the Pehlevi) language, was written in the celebrated cuneiform or arrow-headed character, which is supposed to have been suggested by the weapon always in the hands of the people; and it is not in itself improbable that a few arrows, dexterously arranged and combined, could be made to express almost any number of letters. These combinations were comparatively few and simple in the infancy of the language, but became necessarily

(1) 2 Kings xviii. 17—26.

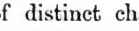
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more and more complex as it grew in richness and variety of expression. The arrow-headed inscriptions had often attracted the attention of travellers in Persia, particularly those of ancient Persepolis; but no successful attempt was made towards their interpretation till a German scholar, Dr. Grotefend, at the beginning of this century, undertook — for a wager with a friend, it is said—to decipher one of the Persepolitan inscriptions. He was more successful than could have been expected, and found a clue to the interpretation of this difficult character which has since been taken up and followed by several distinguished scholars, at the head of whom is Sir Henry Rawlinson, who, however, worked independently and in ignorance of what had been done by Grotefend. Assyrian grammars have been produced by MM. Oppert and Ménant, and a dictionary by Mr. Norris; and with the aid of these, and of the numerous and carefully-prepared cuneiform texts which the British Museum is generously giving to the world under the direction of Sir H. Rawlinson, it is hoped that the study will make rapid progress. Still, there is urgent need of more students. In the often mutilated or half-obliterated inscriptions, some of the characters baffle the decipherer's skill; the contractions and abbreviations are frequent, and words apparently correctly translated fail to make sense with the context. Mr. Norris says, in 1868, with reference to his dictionary: "Many years must necessarily elapse before an approach can be made to completeness in such a work; and the best Assyrian decipherers are

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the most assured of the vague character of their interpretations whenever the subject goes much beyond plain narrative, and when words of infrequent occurrence are made use of." Nevertheless, the key *has* been found which will in time put us in possession of the information contained in the entire mass of records. Incredulity, if it still exists, is answered by the fact that the inscription of Tiglath-Pileser I., published by the Royal Asiatic Society in 1857, has received a substantially identical translation from Rawlinson, Hincks, Talbot, and Oppert, who deciphered it independently of each other. We may be permitted to add that we have ourselves recently been present while one cuneiform student not only translated at sight, into English, a passage of Assyrian written in our common alphabet by another—but also re-wrote the rendering in the original Assyrian character—and this as rapidly as one could form the ordinary Roman capitals.

The number of distinct characters already discovered in the inscriptions is very large. Mr. Norris gives in his dictionary 106, besides 142 compound syllables, and 113 ideograms[1]—a total of 361. In

[1] *Example of an ideogram.*—Take the idea, *front*. This is represented in the cuneiform writings by . When a man offers a *present*, or *prays*, or when he comes in *contact with*, or *opposition to*, an enemy, the same is indicated by this ideogram. He comes in *front* to make a present to the king, &c.; he comes in *front* to pray to the deities; he comes in *front* when engaging an enemy. This idea was represented to the Assyrian mind by the above symbol; just, indeed, as we might indicate the idea by drawing a full face, the attendant circumstances being known. The ideogram was, in fact, a kind of hieroglyphic. But then the Assyrians had, also, a *word* corresponding to *front*, namely,  or .

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1858, M. Oppert's list of the forms frequently recurring comprised 318. In 1851, Sir H. Rawlinson published 366 characters, including variants, collected from the inscriptions which he had examined. The simple consonant sounds are, however, limited to sixteen; the vowels to three—*a*, *i*, *u*; and the diphthongs to two—*aî*=ē, *aû*=ō. We transcribe one sentence, to give a slight idea of the sound: "*Sa iz eri va harsani asarid dukmate.*" It is one of the numerous epithets of Sardanapalus, and, interpreted, means, "Who of cities and forests is the lofty subduer." Fourteen groups of arrow-headed characters are used in this sentence.

It is from such inscriptions as the above that the names and annals of the kings have been taken, with which the reader is already acquainted. These arrow or wedge-shaped writings will be seen on most of the sculptured slabs in the Assyrian galleries of the Museum, in some cases running across the figures of deities, kings, &c.; on the seals and clay cylinders and tablets exhibited in the Kouyunjik gallery and Assyrian side room; on monoliths, obelisks, vases, bricks; in short, on every object which could be engraved

From these facts we may infer that the Assyrians preferred the ideogram above shown for brevity's sake. Connected with the ideograms are the signs for duality and plurality, and the determinatives. The idea of duality was conveyed by the addition of a couple of signs to the characters indicating the singular. For example:  = *eye*;  = *two eyes*;  = *ear*; = *two ears*; = *hand*; = *two hands*. To determine the name of a male, the Assyrians used the sign (before the name) of ; of a female, the sign ; of a city, the sign .

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upon. The *clay tablets*, which were most commonly used for writing upon, vary from an inch to about a foot in length, and from an inch to six or eight inches in breadth. The *clay cylinders* (so called from their form) are hexagonal and barrel-shaped, of various sizes, but none very large. Many of these records are as perfect as they were nearly 3,000 years ago, but many have reached us in fragments; they differ in colour according to the degree of baking which the clay underwent. The small punctures which may be observed in the cakes were made to prevent the cracking or bulging of the clay in baking. The characters were pressed in while the clay lay moist in its frame or case. The instrument used was a sharp-edged bronze style, about a foot long; a much-worn specimen, found in the north-west palace of Nineveh, can be seen in the Assyrian basement room of the Museum. Bricks also were commonly stamped with a legend. The inscriptions are by no means uniformly well written; as a rule the letters are sharply cut, but they vary a good deal in length and breadth. It would appear from the bas-reliefs that the scribes were usually chamberlains or eunuchs. They frequently made blunders, especially when writing the names of foreign persons and places, and they constantly left blanks. Many *corrections* of mistakes are also visible in their writings. The bas-reliefs also show that some flexible material was occasionally used by the scribes for taking accounts, and that the material was written upon, not stamped, nicked, or pressed; but what the material was, has not

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yet been discovered. The extent of the Assyrian, and subsequently of the Persian dominion, rendered it often necessary for proclamations and other public acts or records to be made in two or three languages, with their different forms of writing. Such has been, and is still the custom, among Eastern rulers; many such inscriptions will be found in the Museum, those of the Persian era being almost always written in three languages, with three different sets of characters. In the Book of Esther the fact is incidentally referred to, when it is told of Ahasuerus, who reigned "from India even unto Ethiopia," that he sent letters into all his provinces, "into every province according to the writing thereof, and to every people after their language, that every man should bear rule in his own house."

The *subjects* of the Assyrian and Babylonian inscriptions are more diversified than one would at first suppose when one remembers how greatly the communication of thought is checked by the want of adequate or convenient means for its expression. We give below a memorandum of subjects treated or touched upon in the clay tablets. *Lists* and *accounts*, of course, form a large proportion, but some of these are suggestive, as giving evidence of much information that must have been possessed before they could have been compiled. From their perusal we are led easily to believe that the wisdom of the Chaldæans and of the Magi was not exaggerated by their contemporaries, but was really great for that early period in the world's history.(1)

(1) The following are the subjects of the writings already brought

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The design and the limits of this volume have permitted us to give only such slight and fragmentary sketches of both Egypt's and Assyria's history as had some bearing on the antiquities of both countries; yet even from these necessarily partial and imperfect accounts we think the reader will have gained the impression that a great diversity existed between the two nations; they differed in character, religion, and mode of life. And if, as we can hardly fail to do, we regard their sculpture and pictorial representations as bearing the impress of what was most necessary and individual in their thinking, we observe a radical difference in their manner of looking at life.

The majority of our Egyptian treasures are taken from tombs and temples; the majority of the Assyrian from temples and palaces.[1] Many Egyptian bas-reliefs have been described in these pages, but hardly one in which the subject was not chiefly religious, although, subordinately, the sculptor sought to immortalise the name and works of those whom he represented as making pious offerings to Osiris or other gods. The bas-reliefs on the walls of Assyrian palaces, on the other hand, show that with their

[1] No tomb remains from Assyria, indeed, have reached the Museum, a fact which shows the comparative unimportance attached to tomb sculpture by the Assyrians.

to light, and for the most part published by the Museum:—Names, titles, and attributes of deities—Invocations to gods and goddesses—Miscellaneous mythological subjects—Arks of the gods—Prayers (Assyrian and Babylonian, some for protection against evil spirits)—Temples—Assyrian canon—Lists of stars—Observations—Planets—Solar eclipse—Calendars—Assyrian months—Prognostics and influences (meteorological, &c.)—Miscellaneous astrological subjects—

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sculptors the first object was to represent the course of the lives of men, or at least of kings, and religious rites and observances came in only as a part of that course, which it therefore concerned him fitly to depict. The Egyptian thought the human life unworthy to be lived, and its story unworthy to be told, unless it were joined to the Divine by prayer and sacrifice, and unless he could show it so ennobled in his record; the Assyrian thought the human life worth living, and its story worth telling—for itself. Hence the subjects of Assyrian art were varied and picturesque, and Assyrian architecture was rich and splendid, while the religious, or quasi-religious nature of all Egyptian art work did not permit of much variety of subject, but produced a simple and massive though conventional style of architecture, which is said to be the most impressive in the world. Again, the Egyptian written language was composed of *symbols, or signs denoting things;* and even when these were used alphabetically, the compound word consisted of two or more such symbolical signs of things put together; the Assyrian written language was composed, like our own, of a number of *arbitrary signs denoting sounds*, divided by the Assyrians into consonants, vowels, and diphthongs, which thus really formed an alphabet, and

Mathematical tables—Animals, birds, beasts, &c. (lists)—Parts of the body—Minerals—Descriptive lists, &c., of countries, seas, rivers, mountains—Miscellaneous geographical and topographical subjects—Accounts of cities, and of repairs to the city of Assur—Buildings—Forts—Ships (tonnage in numbers)—Different parts of a vessel, &c.—Revenue accounts of Assyrian cities—Syrian revenues—Leases—Sales and exchanges of slaves—Wooden and miscellaneous objects

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the words of which they were the elements could be inflected and combined like our own. These and other contrasts between the two nations seem to confirm the supposed difference of their origin; but nothing can be confidently affirmed on this point while the question whether the ancient Egyptians were not after all a branch of the Semitic race is the subject of active debate among competent scholars.(1)

We had prepared an account epitomised from Mr. Layard's "Nineveh," of his first discoveries and excavations in Assyria, but we much regret that the want of space—which obliges us to exclude everything not absolutely essential to the object of this book—does not permit us to lay before our readers a story of almost romantic enterprise. But the names of Layard and Rawlinson, his fellow-worker, are familiar to all; and those who have not read Mr. Layard's works will derive an interest and enjoyment from their perusal which no abridgment can afford.

Assyrian history is the record of the fulfilment of terrible prophecies. Because, said the prophet, the Assyrian "lifted himself up in height," and because

(1) Even Egyptian Pharaohs, the many statues of whom seem to invalidate this statement, were, it will be remembered, almost if not quite deified by their subjects after death.

(various Lists—some bilingual and some trilingual)—Titles of King Assurbanipal—Synonyms for king—Titles of honour—Distributive list of offices (under Tiglath-Pileser II.)—Various Semitic titles—Names of twelve kings of Assyria and ten kings of Cyprus—Genealogies and commemorative legends—Succession of Eponymes—Synonyms for family names and titles—Offices—Proper names (classification)—Annals of the reign of several kings—Synchronous

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his was the rejoicing city that dwelt carelessly, that said in her heart I am and there is none beside me, Nineveh has become "a desolation, a place for beasts to lie down in, empty, void, and waste." And because of the arrogance of her people, "Because, O Babylon, thou hast striven against the Lord," "the glory of kingdoms, and the beauty of the Chaldæans' excellency," has become "as when God overthrew Sodom and Gomorrah."

notices of Babylonian and Assyrian history—Legends (cuneiform and Phœnician)—Hunting records—Syllabaries—Vocabularies—Phrases (double Semitic list of bilingual, &c.)—Grammatical construction of short phrases (table for)—Grammatical phrases (agricultural)—Grammars (fragments)—Roots and verbal forms—Glosses—Lists of cuneiform signs explained in two languages (Proto-Babylonian and Assyrian)—Babylonian signs with Assyrian equivalents—Explanatory lists—Tables of variants—&c.

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CHAPTER IV.

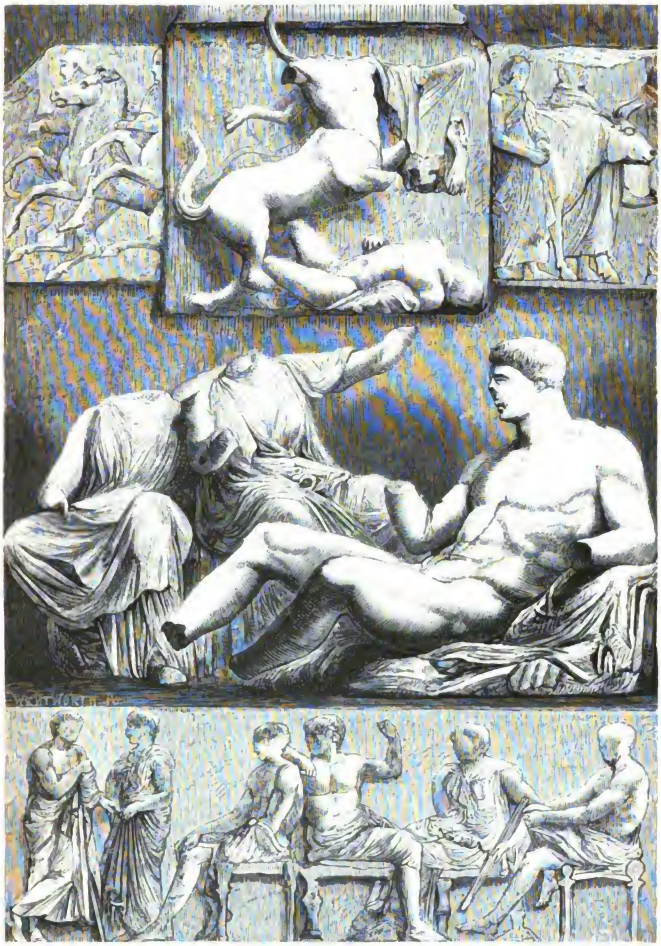
CLASSICAL ANTIQUITIES.

THE GREEK COLLECTION.

"It is the grossest possible mistake to call these things mere exhibitions of material beauty; the chiseled marble is itself the echo of poetic thought." —*E. Young.*

To this section no words of historical preface are needed, since the works of art that will be described are the illustrations of a history and mythology with which all of us are more or less familiar. Incomparable with the Egyptians in respect of the magnitude and durability of their monuments, and with the Assyrians in respect of the costly magnificence of their palaces, the Greeks, nevertheless, attained an excellence in the true essentials of art which no other nations before or since have reached. Modern nations may claim to have equalled if not excelled the Greek in some branches of art; but what other people has so nearly grasped it in its wholeness? Not merely an instinctive feeling or sense of beauty was given to the ancient Greek; he was also endowed with an aspiration so high, and an intellect so keen, and so exacting in its demands for the reasonable everywhere, that he could not but seek to embody in the world of matter, the fitness, proportion, and harmony which he strove after in the world of thought, and which he

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PARTHENON SCULPTURES ("ELGIN MARBLES").

FRIEZE. METOPE. FRIEZE.

STATUES FROM THE PEDIMENT.

FRIEZE.

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perceived to be the very cause and ground of the universe, the cosmos around him.

It may be observed, ere we proceed, that it is among the Greeks that *Art* seems first to have been loved and valued *for its own sake*. As the exemplification and result of this artistic feeling, we may mention the importance which gradually became attached to *disconnected sculptures or statues*, simply as works of art, and apart from their uses in the expression of religious belief, the commemoration of greatness, and the enhancement of architectural beauty. Probably the perfection and beauty of every part of the Greek sculptor's work occasioned this new feeling with regard to independent statuary. His detached sculptures were so beautiful as to be well worth looking at by and for themselves. Frequently, therefore, a statue was placed in a commanding position, where its beauty was seen and appreciated; while, if it had only formed one of the ornaments of a portico, or filled a niche in a dimly-lighted temple, its architectural merit would have been recognised, but its individual beauty would not have received due attention.

The British Museum is now richer than any of the continental galleries in the remains of pure *Greek* sculpture. The various epochs and schools, from the infancy to the decay of art, are represented. Examples of each will be pointed out as we proceed.

HELLENIC ROOM.

"I am Chares, son of Klesis, ruler of Teichiosa, an offering to Apollo." So runs the Greek inscription

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on a chair of one of the seated figures in the Museum (1) from the "Sacred Way" of Branchidæ, in Caria, an avenue of sculptures which led up from the sea-shore, to a once famous oracle of Apollo. This Chares is supposed to have been one of the tyrants who ruled many of the Greek cities on the western coast of Asia Minor, in the fifth and sixth centuries before the Christian era. Especial interest attaches to this figure, from the fact that it is the earliest known example of the Greek portrait statue. Nine similar statues, all headless except one, which represents a female, have been brought from the same sacred way. They closely correspond to the figures sitting with their hands on their knees, in the Egyptian gallery (see the engraving), and it is inferred that they were produced by Greek sculptors who had studied their art on the banks of the Nile. "It is a curious coincidence," says their excavator, "that the earliest period to which these figures can be assigned by the evidence of the inscriptions—namely, about B.C. 580—coincides with the received date of Dipœnos and Scyllis, Cretan sculptors, who, according to Pliny, were the first artists of note who worked in marble." One of the seated figures is inscribed with the name of the artist, Terpsikles. Besides stone coffins, and other remains, a sphinx and a lion were discovered in the sacred way; and further evidence that Greek art drew its early inspiration from Egypt, is afforded by the treat-

(1) These sculptures are at present deposited, for want of room, in the *Lycian Gallery*; but we describe them under this section, as being of about the same early date and class as the other sculptures in the Hellenic room.

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ment of this lion, which bears a striking resemblance to the Barkal lions described in the Egyptian section. It is inscribed with a dedication of statues as a tithe to Apollo. Of the temple itself, two giant columns supporting a piece of architrave, and a third unfinished column, were all that Mr. Newton found standing. "The mighty ruins," he wrote, towards the close of 1857, "lie as they originally fell, piled up like shattered icebergs."

A low relief from Teichiosa, representing several females moving hand in hand, will also be found in the Hellenic room. Of about the same date are the *Metopes*, from the Temple of Selinus, in Sicily, which are here represented by casts, the original marbles being deposited in the Museum at Palermo.(1) The subjects are—Hercules punishing the Cercopes for attempting to rob him, he carries them away tied to his bow, their heads hanging downwards: Perseus decapitating Medusa in the presence of Minerva: a goddess slaying a giant; and a youth in a four-horsed chariot, probably Pelops preparing for the race with the daughter of Œnomaus, in the hope of gaining her hand. Here, some of the figures, awkward, wanting in proportion, and almost

(1) The *Metopes* are those ornamentations of the entablature, the flat face of the exterior of a building, that were placed directly over the capitals of the columns. They ran alternately with what are called the *Triglyphs*, which represented in stone the projecting ends of the joists which would have been laid from the inner to the outer walls of a *wooden* building. What the pedimental sculptures were to the fronts of a temple, these decorations were to the sides, only that, occupying a subordinate position, they were less important as architectural embellishments.

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grotesque, remind us rather of Etruscan than Egyptian work.

The casts from the Æginetan marbles mark the commencement of the *second epoch* in Greek sculpture. The original marbles belonged to the west and east fronts of the Temple of Jupiter Panhellenius, in the island of Ægina, lying to the south of Athens. The western pediment illustrates the scene in the Trojan war in which the Greeks interfere to prevent Hector from severing the head from the dead body of Patroclus; the eastern pediment is supposed to represent a scene in the expedition of the Æginetan warriors against Troy. The Æginetans were the Phœnicians of Greece; at an early period their commercial prosperity was great; and the excellence of their works of art is dwelt upon by several ancient writers. These sculptures, however, are still rude in style, though superior to the metopes of Selinus. Flaxman, in describing the style of this period, says: "The character of the figures was stiff, rather than dignified; their folds either meagre or turgid; the folds of drapery parallel, poor, and resembling geometrical lines rather than the simple but ever varying appearances of nature."

In the "Hellenic Room" will also be found the following sculptures:—A colossal head of Hercules (T 75), discovered in the ruins of the villa of the Emperor Hadrian, at Tivoli; immense strength is indicated by the treatment of this head; the features are stern, and the hair and beard closely curled. A head of Apollo, from Rome (T 60), believed, like that of Hercules, to be a copy of an archaic work in

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bronze; the hair, bound with a fillet, falls over the forehead in ringlets. A head of the youthful Mercury (Hermes, T 21), placed on a term.[1] It is ideally treated, and is a fine specimen of early Greek art. Two torsoes of male figures, one from Rome, the other from Crete. A torso of a draped female from a temple at Rhamnus in Attica,[2] and another from the island of Claudos. Part of the figure of a Triton in high relief, from Delos. The drapery of these figures hangs in close perpendicular folds, and the chest is broad and flat. A small archaic figure of Apollo, brought from the Levant, and another life-size figure of the same god, formerly the property of the Duc de Choiseul Gouffier. The latter is a very fine illustration of the *transition period* from the archaic to the more natural and life-like style which succeeded; [3] the head is small, and an athletic promi-

[1] "There was a peculiar kind of statue or bust to which was given the name of *Hermes*. It consisted of a mere head and breast, or at most head and chest, and a quadrangular pillar, or one terminating in a point, which served as a support. These representations were placed by the highways and streets, in gardens, and, among the Greeks, in front of temples and dwelling-houses. Human likenesses were formed sometimes in this manner; generally, however, the images represented some deity presiding over gardens and fields. The Romans employed them to point out the boundaries of lands, and on that account called them *termini*."—*Eschenburg*.

[2] Professor Westmacott says that the mutilated marble colossal head in the Museum from this place agrees in its proportions with the supposed size of the celebrated statue of Agoracritus, and that the character of its execution is consistent with the date of this artist.

[3] The characteristics of the transition period are thus given by a well-known critic:—"The better drawing of the figure, with a more careful attention to its parts, more precision and variety of attitude, a less elaborate curling and dressing the hair, the form of the figure better shown through the drapery, are all certain signs of a nearer approach to the age of Phidias."

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nence is given to the muscles, which is unusual in the treatment of this subject: the stem of a tree supports this statue. An Athlete, of small life-size, in Pentelic marble, standing in an easy graceful attitude at the side of the stump of a palm-tree, in the act of binding a fillet or diadem round his head. It has been described as a copy of the "Diadumenos" of Polycletus; but Professor Westmacott says that from "the cumulative evidence adduced there is a very great amount of probability that in this statue we possess not simply an ancient copy of a celebrated work, but the *original Diadumenos of Polycletus.*"(1) The original was held in high esteem among the ancients. Pliny says that it was valued at a hundred talents. Polycletus of Sicyon flourished about 433 B.C.; he was taught by Ageladas of Argos, and became the rival of Phidias. Myron, noted for his Discobolos, and Alcamenes, famed for his Venus Aphrodite, were also his contemporaries. He was likewise celebrated for a statue so perfect in its proportions that it was referred to by artists as a canon of art. Leaving the *Phigalian marbles* (on the walls of this room), which are later in date than those we have been examining, and than those brought from the Parthenon, we enter

THE ELGIN ROOM.

We have now reached the era of Phidias himself, the greatest sculptor of both ancient and modern

(1) Other archæologists infer from ancient notices that the Diadumenos was of bronze.

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times. About 2270 years after this era, Flaxman, no unworthy pupil of the great master, thus wrote:—

"Phidias flourished at the same time with the philosophers Socrates, Plato, and Anaxagoras; the statesmen and commanders Pericles, Miltiades, Themistocles, Cimon, and Xenophon; with the tragic poets Æschylus, Euripides, and Sophocles. This period was as favourable in its moral and political circumstances as in the emulation of rare talents to produce the display, and encourage the growth of genius. The superior genius of Phidias, in addition to his knowledge of painting, which he practised previous to sculpture, gave a grandeur to his compositions, a grace to his groups, a softness to flesh, and flow to draperies, unknown to his predecessors. The discourses of contemporary philosophers on mental and personal perfection assisted him in selecting and combining ideas, which stamped his works with the sublime and beautiful of Homer's verse. How this sculptor was esteemed by the ancients will be understood by such testimonies as the following:—Quintilian says, 'His Athenian Minerva and Olympian Jupiter at Elis possessed beauty which seemed to have added something to religion, the majesty of the work was so worthy of the divinity.' Pliny says, 'Phidias was most famous throughout all nations;' and when enumerating the most celebrated sculptors of antiquity, 'but before all, Phidias the Athenian.' After such positive and magnificent praise as this, there will be still room for our suprise at the descriptions, fragments, and other authentic memorials of some works which he conducted and performed."

The Elgin marbles, which now demand our attention, consist of remains from one of the greatest of these works—

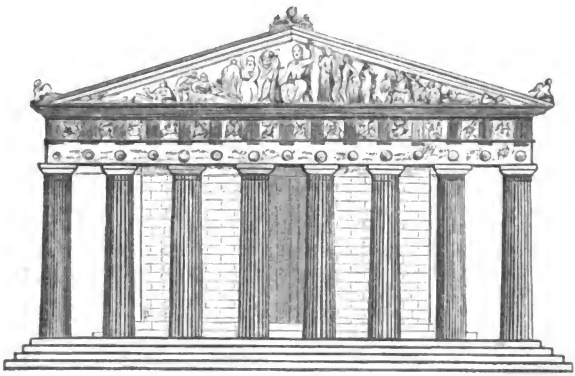
THE PARTHENON.

"Nothing in all art has yet equalled the sculptures of the Parthenon in poetical quality of the very highest order."—*F. T. Palgrave.*

In the year 480 B.C. the great temple of Pallas Athene, called Hecatompedon, which stood on the rocky mount of the Acropolis, was burnt by the Persians in the sacking of the city; and when Pericles, the Athenian commander, statesman, and orator, was the ruler of Athens, he determined to

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build upon the ruins of the old temple one which should surpass it in grandeur and beauty. Callicrates was appointed the contractor, Ictinus the architect, and Phidias undertook the execution or design of all the sculptural decorations. Doric was the chosen order of architecture, and the finest Pentelic marble was used for the structure. The works were commenced about 448 B.C., and completed



VIEW OF THE PARTHENON.
(*From Lucas's restoration.*)

about 437 B.C. Forty-six columns,[1] in all, formed the external colonnade; viewed from the front and back eight columns appeared, from the sides, seventeen. The length was 228 feet, the breadth 102, and the main height 65 feet above the platform upon which the temple was elevated.

[1] The capital and a piece of the shaft of one of these columns will be found with the Elgin marbles (No. 112).

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The Parthenon, or "Home of the Virgin," consisted of an oblong central building, the *cella*, surrounded on all sides by a peristyle of pillars. The cella was divided into two chambers of unequal size, the larger of which contained the statue of the goddess. This, reputed to have been one of the greatest of his works, was erected by Phidias. It was nearly forty feet high, and was made of gold and ivory, and ornamented with precious stones; and the mere value of its materials is said to have amounted to £120,000.[1] Along the top of the external wall of the cella, under the ceiling of the peristyle, ran a frieze sculptured in very low relief. The columns of the peristyle were surmounted to the west and east by triangular pediments filled with colossal groups of sculpture, while on the north and south sides the metopes of the entablature, ninety-two in number, were adorned with sculptures in high relief. It is from the remains of these sculptures, namely, those on the pediments, those on the entablatures, and those on the frieze of the cella, that the student in the British Museum is enabled to perceive that the beauty of the far-famed temple has not been exaggerated, either by ancient or modern report. After the lapse of centuries the Parthenon became a church under the Christians, and subsequently a mosque under the Turks; but the building sustained no serious injury until 1687, when, during the bombardment of Athens by the Venetians under Morosini, nearly half of the

[1] Among the Woodhouse gems is a head of Athene, which is believed to have been copied from this master-work of Phidias.

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temple was destroyed by an explosion. The "Temple of Idols," as the Mohammedans called, and still call it, suffered considerably afterwards at the hands of the iconoclastic Turks, who, too indolent to re-open the rich Pentelic quarry in the neighbourhood, burnt many of the marbles for lime, and used others for their buildings; chipped off pieces of sculpture to sell to travellers; and occasionally amused themselves by shooting at the statues. These mutilations were proceeding when the Earl of Elgin, the English ambassador for Turkey, reached the country in 1800, accompanied by a staff of artists, modellers, and architects, whom he had engaged at his own expense to take drawings and moulds from Greek sculpture and architecture for the benefit of students at home. The earl succeeded in obtaining a *firman* from the Porte, not only to mould the Parthenon sculptures, but "to take away any pieces of stone with old inscriptions or figures thereon," and to excavate in the district. Additional firmans were procured, and under their authority many sculptures from the Parthenon and other buildings in the neighbourhood were removed to this country. During the removal, one cargo went to the bottom of the Mediterranean, off the island Cerigo, but in the course of three years it was recovered.

A few years later the Elgin marbles, consisting of statues and various fragments from the two pediments of the Parthenon, metopes, slabs of the frieze, and other fragments of the building, were bought by the nation for £35,000, and after an expendi-

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ture in all of about £74,000, were deposited in the Museum.(1)

The *Birth of Athene* (*Minerva*) formed the subject of the

EASTERN PEDIMENT.—Between the hour in which Hyperion, the sun, rises from the sea to run his course for the day in his four-horse chariot, and that in which his sister Selene, the moon, descends in her two-horse car into the ocean, Athene, goddess of wisdom and the arts, set free by the axe of Hephæstus (Vulcan), springs full-armed from the head of Zeus, father of gods and men.* Demeter, sitting on a low seat, looks on, and hails with uplifted hand the advent of the goddess, while her daughter Persephone sits beside her, leaning on her shoulder. The three Fates (?) are present, one reposing in another's lap, and the third seated on a chair by herself. Nikè, the goddess of victory, with outstretched wings, is also there; and on the opposite side, looking towards Hyperion rising in his chariot, Theseus, the Athenian hero, reclines upon a rock covered with a lion's skin. Iris, the messenger of the gods, speeds away from the scene to herald to the under world the birth of the divine Athene.

The contest of Poseidon (*Neptune*) *and Athene for the soil of Attica* formed the subject of the

WESTERN PEDIMENT.—Poseidon and Athene occupied the foreground,† and on each side were grouped gods, goddesses, and Athenian demi-gods or heroes; amongst them were the Wingless Victory ‡—wingless that she might not desert the Athenians—acting as charioteer for Athene. § Amphitrite, the wife of Poseidon, resting her feet on a dolphin, attended by Nereides, Herakles, Hebe, and

(1) When Sir W. Gell visited Athens he considered that the Parthenon presented without exception the most magnificent ruin in the world, both for execution and design; and that though an entire Museum had been transported to England from the spoils of this temple, it still remained without a rival.

* Only a small fragment of the figures which occupied the centre of this pediment has remained to us, and no copy of the whole is known to exist.

† We have portions of the figures of both the competitors; part of the bust of Athene (102); and the upper portion of the torso of Poseidon (103). No. 256 is supposed to represent the feet of Athene and the stem of her olive tree, and 104, a fragment of the Erichthonian serpent. There is besides a cast of a majestic head, thought to have belonged to one of the goddesses on the pediment.

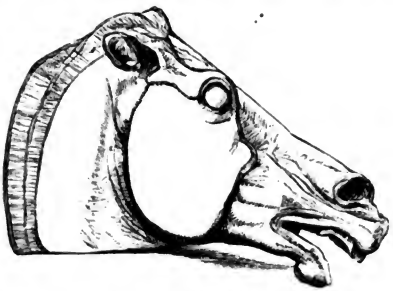
‡ No. 105 is the cast of a beautiful head, supposed to be that of this Victory without wings (Nikè Apteros).

§ Casts from some fragments of horses, believed to have formed part of the chariot group, will be found in the Elgin room.

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Leto, or Latona, with her children; the river god, commonly known as the Ilissus, but more probably the Cephissus; and Kekrops, the founder of Athens, who, with his wife and children, assist in the arbitration. As the reader will remember, the contest was to be decided in favour of that deity who should make the most useful present to mankind. Poseidon strikes the rock with his long trident, and the horse springs forth; Athene brandishes her spear, and the olive appears. The victory is hers, the gods with one voice declaring that the uses of the olive, the emblem of peaceful industry, are greater to man than those of the horse, the emblem of warlike enterprise. Poseidon chafes under the decision, and to pacify him, his worship is permitted in the capital of Attica, although Athene is appointed protectress of the city.

However cursory our examination of the remains of these pediments, the ideal beauty and grace of



HORSE OF SELENE.
(*Phidian School.*)

every part of the composition excite our wonder and admiration. Especially may be remarked the vigorous and life-like modelling in the figures of Theseus (93), and the river god (99), and the torso of Kekrops (100); the faithful rendering of the draperies of Demeter, Persephone (94), [1] Leto (106), and the "Fates" (97); the exquisite fleeting figure of Iris

[1] See the engraving page 238, central figures.

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(95); the noble action of the horses of Hyperion (92) and Selene (98); and the technical skill shown in the arrangement of the closely-hanging robes of the Winged and the Wingless Victory (96 and 105). In the words of one of our chief art-critics:—

"These works are unquestionably the finest specimens of the art [of sculpture] that exist; and they illustrate so fully and so admirably the progress, and it may be said, the consummation, of sculpture, that it is important their character and peculiar excellence should be well understood by those who desire to make themselves acquainted with the true principles of this art. They exhibit in a remarkable degree all the qualities that constitute fine art—truth, beauty, and perfect execution. In the forms, the most perfect, the most appropriate, and the most graceful, have been selected. All that is coarse or vulgar in ordinary nature is omitted, and that only is represented which unites the two essential qualities of truth and beauty."(1)

The Metopes were wrought in alto-rilievo, the most difficult form of sculpture; and though some portions are very beautiful, yet, on the whole, they are not equal to the sculptures on the pediments, and the bas-reliefs on the frieze of the cella. Their number being great, Phidias probably committed them to his less skilful assistants for execution. The principal subject illustrated on the metopes was the *Contest between the Centaurs and the Lapithæ.* Pirithous, son of Ixion, and king of the Lapithæ, is cele-

(1) How this perfection was arrived at, Flaxman tells us as follows:—"The human figure, so astonishing in its structure, combining so many principles and powers—so beautiful and engaging in its contour and colours—so varied by sex, age, motion, and sentiment—cannot be represented from cursory and ignorant observation; it must be understood before it can be imitated. Therefore, Greek sculpture did not rise to excellence until anatomy, geometry, and numbers, had enabled the artist to determine his drawing, proportions, and motion; then, and not before, a just expression might be infused in the truth and harmony of parts, and the artist endowed his statue with life, action, and sentiments."

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brating his marriage with the beautiful Hippodamia by a wedding feast, in the midst of which the Centaurs, his guests, heated by wine, endeavour to carry off the bride and the other women, and a desperate conflict ensues, in which the Centaurs are at last totally defeated. Some of the scenes in this fray will be recognised in the sixteen metopes, one a cast from the south side of the building, which are now in the Elgin saloon—Eurytion carrying off Hippodamia in his arms (13); Lapithæ grappling with Centaurs; and Centaurs trampling the Lapithæ under foot. (A copy of one of the metopes is given at page 238.)

The *Battle of the Amazons*, and other legends, were the subjects of the remaining metopes.

On the FRIEZE OF THE CELLA was represented in low relief the *Panathenaic procession*. At this festival of all the Athenians, which was celebrated every four years, the highest honours were paid to the divine Athene.

The great Panathenæa was first introduced by Erichthonius, but Theseus in later times revived it on a scale of magnificence before unknown. For the celebration, the sacred *peplos*, a white or crocus-coloured mantle, was woven and embroidered in gold and variegated silk by the noblest and fairest of the Athenian virgins, with scenes from the contests of Athene and the giants, and from the exploits of Zeus and the deified heroes, the names of illustrious Athenians being added. The *peplos*, suspended from the mast of a miniature ship, was carried in procession to the Parthenon, and presented to the goddess Athene, upon whose statue it was reverently laid. We may suppose from the frieze that the festival was inaugurated under the auspices of several divinities and deified heroes, the priestess of Athene and the chief archon representing them in person. They are observed in the bas-reliefs reclining on seats. (See the engraving, p. 238.) First in the procession came aged men, carrying olive branches: then came warriors on horseback and in chariots, armed with lances and bucklers, some wearing only the chlamys or scarf,

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and some, as it would seem from the frieze, even without this covering: foreigners or sojourners in the city, bearing little boats indicative of their having come from afar: Athenian matrons, attended by the foreigners' wives carrying water-pots in token of their dependence: young men crowned with millet, singing hymns in praise of the goddess, probably assisted by players on the flute and lyre: and maidens of noble Athenian families, carrying baskets of offerings, &c., and hence called basket-bearers or Kane-phoroi. They were attended by the foreigners' daughters bearing umbrellas and folding-chairs; and in the rear of the procession came the oxen contributed for the sacrifices by each of the dependencies of Athens. (See engraving, page 238.) Arrived at the eastern entrance of the Parthenon, the *peplos* was given in by the archon to the priestess of Athene, oxen were sacrificed, and libations poured out to the goddess, the herald imploring the divine blessing on the Platæans and the Athenians. Feasting, games, and entertainments followed; among the latter were torch-races, on horse and foot; gymnastic exercises, musical contests, recitals of the Homeric poems, and other games and displays peculiar to the panathenæa; the victors being presented with a vase[1] filled with oil from the olive on the Acropolis, sacred to Athene, and with an olive crown. Dances terminated the festival.

Such was the subject which Phidias selected for treatment on the *cella* of the Parthenon.

We quote the criticism of Flaxman upon these bas-reliefs :—

They 'are admired by all for simplicity of composition, breadth of general effect, the elegance and delicacy of the heads and draperies, and the life and spirit of the horses.' But of the horses of the frieze he more particularly said, 'They appear to live and move, to roll their eyes, to gallop, prance, and curvet; the veins of their faces and legs seem distended with circulation, in them are distinguished the hardness and decision of bony forms, from the elasticity of tendon and the softness of flesh. The beholder is charmed with the deer-like lightness and elegance of their make, and although the relief is not above an inch from the background, and they are so much smaller than nature, we can scarcely suffer reason to persuade us that they are not alive.'

The total length of the frieze was 524 feet, and the height of its slabs 3 feet 4 inches. We possess

[1] Some of these vases will be found in the Museum Vase Room, labelled "Panathenaic Vases."

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nearly half of the original, and *casts* of about 80 feet of other portions. The casts have lately been renewed, and both frieze and casts have been covered with glass. The glazing does not prevent the sculptures from being seen to full advantage, notwithstanding that at times a few of the surrounding objects are reflected on the glass; and we must all feel indebted to the Trustees for thus carefully protecting these beautiful works. It may be mentioned that the Elgin room is in course of extension.

With the Parthenon sculptures are exhibited several statues and fragments, bas-reliefs, casts, and miscellaneous objects, chiefly from Athens and other places in Attica. The more important are:—The remains from the Erechtheum, a temple which stood with the Parthenon on the Acropolis of Athens, and, according to Athenian tradition, on the very spot where Athene and Poseidon contended for the honour of naming the city. It was erected towards the close of the fifth century B.C., and was dedicated jointly to Athene Polias, and Pandrosos, daughter of Kekrops the founder of Athens. In the chapel of the latter was preserved the olive-tree which Athene was said to have produced in her contest with Poseidon. This temple is celebrated as the most perfect specimen of the Ionic order of architecture now remaining in Greece. Its architect was Philocles of Acharnæ, of whom nothing further is known. The following remains are preserved in the Museum:—The Karyatis, or Kanephora, the statue of a draped female, about seven feet high, bearing a basket on

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her head, this figure, with five other caryatides—so-called in common with all female figures used in architecture for a similar purpose—supported, *in place of columns*, the southern portico of the chapel of Pandrosos; the Ionic column which stood at the northern angle of the eastern portico; pieces of the frieze, and other architectural remains of this exquisitely ornamented but singular edifice.

The colossal seated statue of Dionysos, wanting the head and arms, originally surmounted a monument on the south side of the Acropolis of Athens, erected by Thrasyllus to commemorate the victory gained while he was the choragus or furnisher of the chorus (B.C. 320), by the men of the Hippothoontic tribe, in the musical contest which took place at the celebration of the annual feast of Dionysos. The lap of this figure probably held a bronze tripod, the usual prize of the most successful choragus. The bold and simple arrangement of the drapery is noticeable. From a monument set up in remembrance of a similar victory while Lysikrates held the office of choragus (B.C. 335—334)—a monument popularly known in Athens as the Lantern of Demosthenes, because the orator was supposed to have used it as a study—were obtained the casts in the Elgin Room in which dolphin-headed figures are seen plunging into water. The story here partially depicted is told by Apollodorus; it is to the following effect:—

Dionysos desiring to be conveyed from Icaria to Naxos, hired a ship belonging to some Tyrrhenian pirates; but the pirates directed their course towards the coast of Asia, where they intended to sell him for a slave. Dionysos, aware of their meditated treachery,

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transformed the mast and oars into snakes, and filled the ship with ivy and the music of pipes; whilst the pirates, seized with frenzy, threw themselves into the sea, and were metamorphosed into dolphins.

Athens once could boast of a whole street of these choragic monuments; the above are all now remaining.

The life-size statue of an undraped youth, probably Eros (Cupid), wanting the head, parts of the arms, and one leg, was found within the Athenian Acropolis. The draped torso of Asklepios was found at Epidaurus in the Peloponnesus, where there was once a famous temple of that god, to which the sick greatly resorted, and which was filled with votive tablets, mentioning the diseases which the god had cured. The small headless statue of a draped female is probably the muse Polyhymnia, who presided over lyric poetry, and with whom harmony is reported to have had its origin; it was obtained from Bœotian Thebes.

The series of small slabs in high relief—four marble slabs and a cast from a fifth—representing Athenian warriors combating with enemies, some in Asiatic, others in Greek costume, originally formed part of the upper frieze of the TEMPLE OF NIKE APTEROS (Victory wingless), that stood on the Acropolis of Athens on the right of the Propylæa, also represented in the Museum by a few remains. Of the Ionic order, the temple was about twenty-seven feet long, eighteen broad, and twenty-three feet high. It appears to have been erected in commemoration of victories gained by the Athenians over the armies of Persia, and over some rival Greek states—most

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probably, as suggested by Mr. Hawkins, during the half century which intervened between the battle of Marathon, B.C. 490, and the commencement of the Peloponnesian war, B.C. 432. These remains are followed by casts from four of the slabs of the lower frieze of the same temple. They are larger and in better condition than the preceding, and are the finest



VICTORY ADJUSTING HER SANDAL.
(*From the lower frieze of the Temple of Nike-apteros on the Acropolis of Athens.*)

examples in the Museum of the *mezzo* or *alto-rilievo* work of Greece in the period of the Parthenon. Three of the casts represent single figures of Victory; in the two others she is leading a bull to sacrifice. We present a drawing of one in which she stoops to adjust her sandal.

From the THESEION, or temple of Theseus, at Athens—a building erected about twenty years earlier

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than the Parthenon, to commemorate the removal by Kimon of the bones of Theseus from Scyros to Athens—a few casts of the external frieze have been obtained. Some illustrate a battle among the giants —who hurl immense stones at one another—fought in the presence of six seated divinities; and others a contest between Centaurs and Greeks; and on the casts of three metopes the achievements of Theseus are represented.(1) The bas-relief representing Dionysos in long robes served with wine by a Bacchante, in the presence of two Sileni, was obtained from the theatre of the god erected on the Athenian Acropolis. It is believed to be a copy from an archaic work. The series of small slabs inscribed with dedications, and sculptured with votive feet, hands, eyes, &c., were brought from the rock of the Pnyx,(2) at Athens, where they were originally deposited by the inhabitants, either as supplicatory offerings for the

(1) Sir W. Gell considered the Theseion the most beautiful and best preserved monument of antiquity, producing, he was of opinion, notwithstanding its small dimensions of 144 feet by 45, "an inconceivable effect of majesty and grandeur." "Its beauty defies all," wrote Wordsworth, "and the loveliness of its colouring is such, that, from the rich mellow hue which the marble has now assumed, it looks as if it had been quarried not from the bed of a rocky mountain, but from the golden light of an Athenian sunset." It was of the Doric order, and served in part as a model for the Parthenon.

(2) The Pnyx, embracing an area of more than 12,000 square yards, was the public meeting-place of the Athenians. The orator spoke from the bema, a square block of stone; the audience sat before him in an open field. "Visible behind him," wrote Wordsworth, "at no great distance, was the scene of Athenian glory, the island of Salamis. Nearer was the Piræus, with its arsenals lining the shore, and its fleets floating upon its bosom; before him was the crowded city itself. In the city, immediately before him, was the circle of the Agora, planted with plane-trees, adorned with statues of marble,

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cure of the diseased parts of the body represented on them, or as offerings of gratitude for the cures which had been effected.

Some of the ELGIN INSCRIPTIONS (1) contain treaties and decrees; some relate to donations and to public games, such as foot-racing, wrestling, boxing; some to temples and their treasures, one being an inventory of the valuable articles deposited in the Parthenon; and some relate to the dead. The SIGEAN MARBLE, inscribed in the most ancient Greek character and in the boustrophedon manner, from left to right and from right to left alternately, is the most celebrated in the collection, on account of its great antiquity; it records the gift to the Sigeans of a vase, stand, and strainer, for the Prytaneum, by Phanodikos, the son of Hermokrates of Prokonnesos.(2)

Among the inscriptions relating to the dead is the epitaph which was put on the tomb of the Athenian

bronze, and gilded, with painted porticoes and stately edifices, monuments of Athenian gratitude and glory; a little beyond it was the Areopagus; and, above all, towering to his right, rose the Acropolis itself, faced with its Propylæa as a frontlet, and surmounted with the Parthenon as a crown."

(1) The inscriptions have been withdrawn from exhibition, but they can be studied on application to the keeper.

(2) This monument was procured by the Earl of Elgin while at the Dardanelles, and the author of a memorandum on his lordship's pursuits in Greece, says that, "Several ambassadors from Christian powers to the Porte, and even Louis XIV., in the height of his power, had ineffectually endeavoured to obtain it." The native Greeks saw the removal of this ancient slab with great regret. Converted into a seat or couch at the door of a Greek chapel at Sigeum, it had been constantly resorted to by persons afflicted with ague, who reclined upon it when their malady was slight, but when it was severe, were rolled upon the stone—a practice by which more than half the writing had been obliterated.

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warriors killed at the battle of Potidæa, B.C. 432, described by Thucydides. (1) Another inscription of this class is in memory of Tryphera, a woman of extraordinary beauty, "Cilicia's daughter, once the pride of brave Eutychides, her sire," who died young. Among the MISCELLANEOUS OBJECTS are remains from the Ionic temple of Aphrodite at Daphne, from the temple of Demeter, at Eleusis, and from the treasury of Atreus at Mycenæ: votive memorials: altars: cinerary urns: vases: casts of two chairs from the Temple of Dionysos, at Athens (one assigned to the priest of Dionysos Eleuthereus, the other the official seat of one of the ten Athenian *Strategi*, or generals at the dramatic representations): a sun-dial constructed by Phædrus, a Pæanian: bassi-rilievi: fragments of statues, &c.—all particularly interesting to the student of Greek history. The large bronze urn, with the marble vase in which it is enclosed, was discovered in a tumulus on the road which leads from the Piræus to the Salaminian ferry, and to Eleusis. Inside the urn were found the calcined remains of bones, an alabaster lachrymatory, or tear-bottle, and a sprig of myrtle in gold.

(1) It is to the following effect:—

Their souls high heaven received, their bodies gained
In Potidæa's plains this hallowed tomb;
Their foes unnumbered fell: a few remained,
Saved by their ramparts from the general doom.

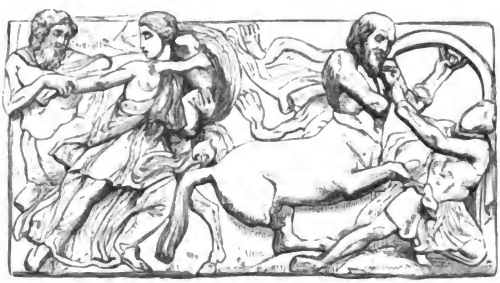
The victor city mourns her heroes slain;
Foremost in fight, they for her glory died;
'Tis yours, ye sons of Athens, to sustain,
By martial deeds like theirs, your country's pride.

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THE PHIGALIAN BAS-RELIEFS.

B.C. 430.

In order to inspect these remains, which are of later date than those of the Parthenon, it is necessary to return to the Hellenic room. Ictinus, the architect of the Parthenon, was also the architect of the temple erected near Phigalia, in Arcadia, B.C. 430, by the



FRIEZE OF THE TEMPLE OF APOLLO.
(Scene in the combat of the Centaurs and Lapithæ.)

Phigalians, in gratitude for their deliverance from the plague, to the honour of Apollo Epicurius (the helper or deliverer). The edifice, surrounded by thirty-eight columns, was about half the size of the Parthenon; and the interior chapel, or *cella*, contained a statue of the god in bronze, twelve feet high. The "Phigalian marbles" consist of nearly the whole of the frieze of the inside of this *cella*, with a few fragments of the building and its decorations in addition. The names of the sculptors of these works are unknown; but it

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has been conjectured that as Ictinus and Phidias were colleagues in other works, the latter may have furnished the designs, if not superintended the execution of these. The twenty-three slabs forming the frieze measure together 96 feet, and are 2 feet 1¼ inches in height. They are sculptured in high relief, with scenes from two legends popular among the Greeks—the combat between the Centaurs and Lapithæ, and the battle of the Greeks and Amazons. The former subject, already noticed in the account of the Parthenon metopes, is more amply illustrated on these slabs. Children are held in the arms of some of the women; in slab 4, the invulnerable Cæneus is being crushed to death with a huge stone by two of the Centaurs; in No. 7, Hippodamia is borne away by Eurytion, and Pirithous, hastening to her assistance, is clutched by a Centaur. No. 10 has been considered to represent Theseus revenging the insult offered to Hippodamia; and 11, Apollo and Artemis in a chariot drawn by a couple of stags.

In the other section of the frieze Amazons and Greeks are depicted in deadly strife. Some of the former are on horseback; each party uses the sword and shield; many on both sides lie wounded on the ground. Amazons are seized by the hair and despatched by the Greeks, while other women furiously assail their antagonists, some of whom are wounded. In 16, an Amazon has encountered three Greeks—one to whom she has given a death-blow is supported by a comrade, with the third she is engaged in a desperate struggle. In

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18, Theseus attacks with his club a mounted Amazon, whose horse has trodden a Greek under foot; one of her companions rushes up to ward off the blow, while close by a Greek lifts a dying Amazon from her fallen horse. In 21, a Greek has struck down an Amazon, his foot is on her, and he is in the act of plunging his sword into her breast, disregarding her cry for mercy; but another woman—apparently unnoticed by the Greek—hastening up, is in time to avert the thrust. The composition in both this and the former legend seems little short of absolute perfection; the execution is unequal, and not without some obvious deficiencies. The frieze was wrought in rather dark and coarse marble. Flaxman regarded these tablets as "the finest works of the kind which have been handed down to us;" but it is possible that opinion might have been modified if he had had the opportunity of comparing them with the recently discovered frieze from the tomb of Mausolus, which was also wrought in high relief.[1]

We have now to inspect the specimens of Greek sculpture from Asia Minor; in so doing we shall meet with relics of the art of some other nations.

[1] "The qualities most deserving the attention of students in this fine work, admitting the deficiencies in form, are richness in the masses, great beauty in the flow of lines in the different groups of figures, and energy without exaggeration in the action and business of the scene represented. Some of the episodes or incidents are exhibited with the most affecting truth and pathos."—*Westmacott.*

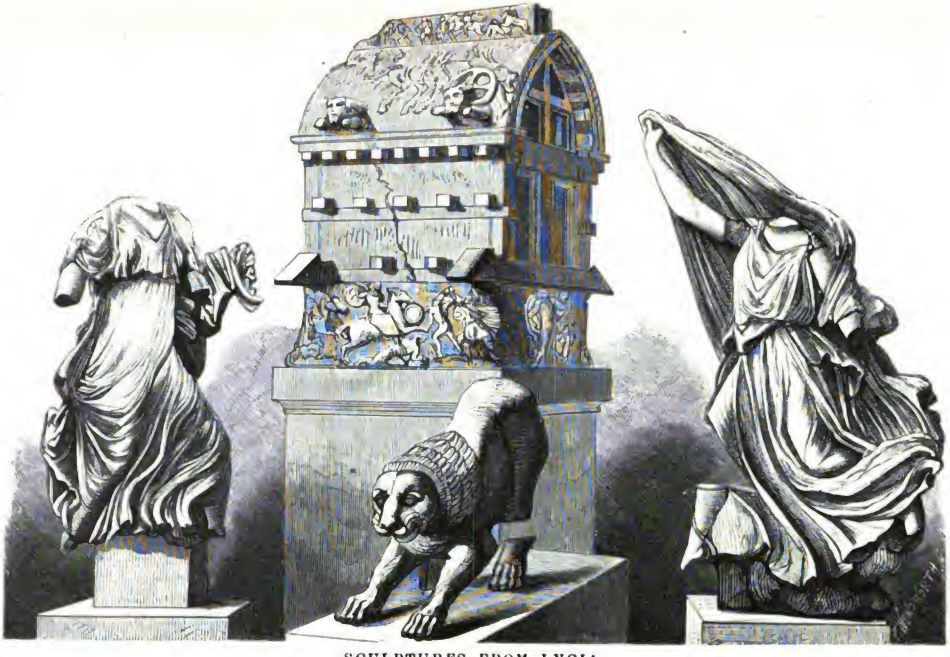
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THE LYCIAN REMAINS.

(ASIA MINOR). THE XANTHIAN MONUMENT, ETC.

The small maritime province of Lycia lay to the south-west of Asia Minor, and was inhabited by a people, according to ancient testimony, brave, intelligent, and just. They traced their descent to several sources: the Solymi and Tremilæ, aboriginal tribes; a Cretan colony brought over by Sarpedon; and a settlement of Greeks under Lycus, an Athenian, who gave his name to the country. When the Persian invasion of Asia Minor took place under Cyrus, Harpagus, one of his generals, having conquered Ionia, marched against the Lycians B.C. 547. He led his overwhelming host against Xanthus, the Lycian capital, situated about six miles from the coast, by a river of the same name. The Lycians bravely but vainly endeavoured to check his approach. Being defeated, and pursued to their city, they gathered together their wives and children, and all things that might have been prized by the enemy, and consumed them all by setting fire to the fortress. Then, with one accord, vowing themselves to death, they rushed into the enemy's ranks, and so were slain. "Of those," says Herodotus, "who now inhabit Lycia, calling themselves Xanthians, the whole are foreigners, eighty families excepted; these survived the calamity of their country, being at that time absent on some foreign expedition." Thus Lycia became part of the Persian empire (B.C. 547),

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SCULPTURES FROM LYCIA.
TOMB OF PAIAFA.
LION.
(From the Xanthian Monument.)

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comprised in one of the satrapies; but its internal constitution was not interfered with—nothing more being demanded of the subject people than to pay tribute and furnish a contingent to the Persian army. After the lapse of two centuries, it passed, with the rest of Asia Minor, under the dominion of Alexander, and was governed after his death by the Ptolemies and the Seleucidæ, under whose rule it enjoyed great prosperity. The Romans were next the masters of Lycia, and, in B.C. 40, Brutus and Cassius, suspecting the Lycians of favouring their opponents' side during their brief struggle with Antony, again destroyed the capital. From this time the Lycians as an independent nation are heard of no more. Their language, however, must have been still surviving when St. Paul wrote of the men who lifted up their voice in the "speech of Lycaonia."

The Lycian province was almost a *terra incognita* to European travellers until it was explored by Sir Charles Fellows, who has drawn the observation of travellers to the country. In the course of his researches, Sir Charles discovered no less than thirteen of the ancient Lycian cities, all enriched with characteristic and interesting works of art. Xanthus, the capital, was, as we should expect, the most important and remarkable of these cities. It is thus described by Sir C. Fellows:—

"The ruins are wholly of temples, tombs, triumphal arches, walls, and a theatre. The site is extremely romantic—upon beautiful hills, some crowned with rocks, others rising perpendicularly from the river, which is seen winding its way down from the woody uplands, while beyond, in the extreme distance, are the snowy mountains in

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which it rises. On the west, the view is bounded by the picturesquely-formed but bare range of Mount Cragus, and on the east by the mountain-chain extending to Patara. A rich plain, with its meandering river, carries the eye to the horizon of the sea towards the south-west."

The city seems to have been small, but filled with architectural monuments. Its rock-tombs, some wholly cut into the rock, some formed by cutting the rock away, stood out like works of sculpture; in its walls massive Cyclopean masonry alternated with the Greek and with smaller and perfectly cut stone-work. Here and there paved roads lead to the gateways.

The antiquities which Sir C. Fellows was enabled, with the assistance rendered by our government, to bring away from Xanthus and other parts of Lycia, have been placed in the "Lycian Saloon."

The loftiness of some of these monuments, and their peculiar structure, first arrest the visitor's attention. From the general style of architecture, and from the choice of the legendary subjects represented on them, it appears probable that they were in general the work of native artists of Lycia, rather than of the Ionic Greeks who had settled among them. The most ancient remains (date about or before B.C. 500) are the bas-reliefs which have been brought from the "Harpy tomb," so called from the woman-headed birds sculptured on the frieze. They originally decorated—as will be seen by the model adjoining—the four sides of a rectangular solid shaft, about seventeen feet high and eighty tons in weight, which was surmounted by a small chamber seven feet square, and cut out of one stone weighing from fifteen to

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twenty tons, of which the door is visible on the west side of the monument. This little chamber seems to have been the asylum of some monk in the early days of Christianity, for there are traces on its walls of devotional paintings and monograms, such as an anchorite would choose for the decoration of his cell. It will be perceived from the work that the tomb is unfinished. On the bas-reliefs of the north and south sides, the Harpies are represented bearing away the daughters of Pandarus, one of the early Lycian kings, to the abode of the Furies. The legend relates that Pandarus, having incurred the anger of Jupiter by being accessory to the theft of Tantalus, his daughters were protected and nurtured by Venus, but during her absence were seized and carried away to share their father's fate. The long-bearded venerable man sitting on a throne (slab *c*), appears to be Pluto, his dog Cerberus watching at his feet; he is in the act of committing the helmet of invisibility to the hands of a youthful warrior, who is perhaps charged with some mission affecting Pandarus and his family. The slab *b* most probably represents Juno and Venus, seated, the latter attended by the Graces. The subjects of the two slabs *a* and *d*—offerings of birds to the enthroned deity—have been variously explained. These, as well as the two others, are in all probability connected with the story of Pandarus, for one of the scions of whose house the tomb may not improbably have been designed. The composition of these sculptures recalls the drawings on some of the tablets in the Egyptian galleries; while in the absence

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of rigid formalism the figures remind us of the characteristics of Etruscan and early Greek art.

The tomb of Paiafa, a Persian satrap of Lycia (No. 142), an engraving of which is prefixed to this notice, although of later date, is a more completely characteristic example of native architecture. It is the work of several Lycian sculptors, one of whom, Itimse, has left his name upon the roof, the part which he constructed. The pointed arch of the roof is surmounted by what is termed the "hog's mane," a ridge, the crest of which was once sculptured with the ears and horns of the ox, and on the sides of which scenes from the hunt of the stag and the wild boar are carved, together with a Lycian inscription. On each side of the roof is an armed and gigantic figure, it may be of Glaucus or Sarpedon, in a four-horsed chariot, with a charioteer, who seems to urge on the horses. The head and paws of a lion project from each side, and serve as waterspouts. In the western gable is a small door, through which the body was introduced into the tomb. The sides of the lower part of the tomb are sculptured with bas-reliefs and inscriptions. On two sides they represent a fierce combat, in which one, the only figure without a helmet, an athlete or hero, is crowned by an aged long-haired Lycian; on the others, a scene of trial or judgment is apparently being enacted; the old man and some young warriors stand before the arbiter (probably Paiafa), who sits with the mantle thrown over his head, and behind whom stands a draped figure. One of the inscriptions records that the tomb is that of Paiafa.

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This memorial, the form of which is peculiar to Lycia, Sir C. Fellows discovered on "the side of a hill rich with wild shrubs; the distant mountains, of the silvery grey peculiar to marble rocks, forming the background." In the lowest portion, the *platas*, standing on a plinth, the remains of the relatives of the chief were deposited; above, in the *soros*, the principal sepulchre, were the remains of Paiafa; the small pointed-arch chamber above was also used as a receptacle for the dead. At the present day the tombs similar in construction to this which remain in the country are used by the peasantry as granaries. The ends, as of beams, projecting from the sides of the tomb, and the panelled recesses, remind us of the wooden architecture of the Swiss.

No. 143 is the roof of a similar tomb, that of one Merewe. The principal subject of the bas-reliefs here is commemorative of a native Lycian tradition—the destruction by Bellerophon, at the command of Iobates, the king, of the Chimæra, the monster, composed of lion, goat, and dragon, which was said to have infested Lycia. A particularly fine representation of the chimæra will be found among the ancient terra-cottas in the Museum; and there are some very good drawings of this subject on the "Etruscan vases." On No. 31, a stone chest, from the top of a *stelè* or columnar tomb, is a vigorous sculpture of a lion and cubs. The cast of a portion of the "Inscribed Obelisk" (141*a*), is covered with characters, among which the early Greek are conspicuous. Most of the inscription is in the language of the Tremilæ, which

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has been ascertained, by the researches of Mr. Sharpe, Professor Lassen, and others, to belong to the Indo-European family. It resembles most nearly the Zend, or ancient Persian, but it has a sprinkling of words of Semitic origin, for which the proximity of Semitic races will account. The inscription records a decree of the king of Persia, who is styled the "great king of kings;" it refers to the ancient inhabitants of Lycia, the Tremilæ, and the Trooes, whose capital was Tlos, and to several cities; and mentions the son of Harpagus, the Persian general who subdued Lycia. His exploits are also adverted to in a Greek inscription on the north side, recording that the monument was set up in his honour in the agora, or market-place, of the twelve gods.

Among the miscellaneous objects in the saloon are some bas-reliefs in the hard dark-grey stone of the country. Nos. 2—8 consist of an archaic frieze of animals and satyrs; Nos. 9—16 represent a fight of cocks, with hens looking on; Nos. 17—21 represent a religious procession, in which old men, with youthful charioteers, occupy chariots after the Assyrian build; priests and priestesses hold wands and torches, and one of the women is armed. There are also several casts of Lycian sculptures that could not be conveniently removed from the country. They are from Pinara, Cadyanda, Tlos, and Myra. The ruins of Pinara were discovered about a mile above the village of Minara, which is beautifully situated on the acclivity of a hill of almost bare rock. From amidst the ancient city, says the discoverer, rises a

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singular round rocky cliff, literally speckled all over with tombs, of which there must be some thousands, most of them merely oblong holes cut in the perpendicular front of the rock, which is apparently inaccessible; beneath this cliff lay the principal part of the city. Two other places, at different elevations, were also found, covered with massive buildings; and on each side of these, tombs were scattered for a considerable distance, many with gable roofs, and some surrounded by columns; the most perfect and highly interesting were those below the city, cut in the rocks. The casts, Nos. 148 and 149, represent the bas-reliefs on the portico of one of these tombs. They are views of the ancient hill-side city, comprising buildings, embattled towers, tombs, and what was probably the palace, with sentinels on guard at its gates. In some respects these bas-reliefs resemble the Assyrian. Nos. 150—152 are bas-reliefs from Cadyanda; the last depicts an entertainment, at which the principal persons recline on couches; children sit by them, and dogs are beneath two of the couches. Bi-lingual inscriptions, in Greek and Lycian, accompany several of the figures in these bas-reliefs. The name of one of the children and of one of the men is familiar—Hekatomnus. A satrap of this name was the father of Mausolus, and of the prince Pixodarus, who succeeded Mausolus as ruler of Caria; and a Greek and Lycian inscription in whose honour, from Xanthus, will be found in the saloon (159). It is pretty evident from the appearance of the name Hekatomnus among the Lycian antiquities,

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that there must at this time have been some connection between the native nobility of the neighbouring provinces of Lycia and Caria. From Tlos, the city of the Trooes, has been obtained an archaic delineation of the fight between Bellerophon, mounted on Pegasus, and the Chimæra (158). The casts procured from a rock-tomb at Myra (166), the burial-place of St. Nicholas, the popular saint of the Greek Church, have been coloured to represent the present condition of the originals. The scenes, one of which is apparently a Bacchic festival, are curious, and cannot be well understood without more knowledge of the legends and customs of Lycia than we yet possess. One singular custom has been recorded, that of taking the family name from the mother instead of from the father. The other inscriptions, mostly bi-lingual, relate chiefly to the construction or purchase of tombs. No. 165 contains part of a decree given from the city of Xanthus, in the ninth year of Ptolemy Philadelphus; No. 153 bears the famous name of "Hector;" No. 156* threatens a fine upon any one who shall violate the monument on which it was inscribed.

A few other miscellaneous objects may be pointed out. No. 173 is a square monument found in a Roman bath: on one side are Plutus and Tyche, or Fortune; and on the other is a Persian shooting arrows into a cave, in which are an ox, a stork, dog, boar, lizard, grasshopper, and fox. We have also portions of sarcophagi; heads of lions resembling those on the cornice of the mausoleum; and, in the

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glass case of fragments, the torso of a statuette of Venus, the head of a warrior, and the head of a satyr. Nos. 28—30, from Xanthus, are admirable specimens of female figures of the architectural or caryatid class; they wear the diploid and talaric tunics; and there is much simplicity and purity in the close flat treatment of the drapery.

We now come to the examination of the remains of the principal monument from Lycia (32—140), of which a restored model, with a ground-plan of the ruins as they were found *in situ*, and a picture of the scene of the discovery has been placed in the Lycian room. In 1838 Sir C. Fellows discovered to the east of the city of Xanthus, upon a prominent rock about half a mile from the Acropolis, the foundation of a building which was formed of massive blocks of scaglia, the stone of the country, each weighing from six to ten tons, and measured thirty-three feet long and twenty-two wide; and in subsequent researches the ruins of the whole monument erected on this foundation were brought to light. The history of this building is not certainly determined, but it is believed by some archæologists to commemorate the subjugation of the Lycians by Harpagus, B.C. 545, and at the same time to have served as a tomb for the heroes of Harpagus. In that case its erection would probably not be later than 500 B.C. But monuments of this description are often raised to the memory of a conqueror by the admiration of a succeeding generation; and some judges fix the date of this memorial at between 500 and 400 B.C. Others consider that the scenes on

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the bas-reliefs do not relate to Harpagus at all, but to the suppression of the revolt of the Cilicians against the Persians, B.C. 387; all that is certain is, that some Persian victory is commemorated. This monument, unlike the Lycian remains we have hitherto examined, appears to be of purely Greek workmanship. It was built, excepting the foundation, of the finest Parian marble; the massive oblong basement, 28 feet by 20, raised by two steps to a height of 12 feet 9 inches, was ornamented with narrow bas-reliefs running along the centre and near the top, and with a cornice above; resting on this base was the *cella*, 15 feet by 9, decorated on the outside with a strip of frieze; surrounding this was a peristyle of fourteen Ionic columns, 10 feet 5 inches high, crowned by a frieze rising to a pediment in the centre of each side of about 3 feet high. Statues and other sculptures stood between the columns, and groups of sculpture on the apex and at the corners of the building.

On the broad frieze at the base of the monument (34—49), the Xanthians on the one side, and the Persians and their Ionian and Carian mercenaries on the other, are depicted in fierce combat. The former are distinguished by their beards, their loose robes and cap (*cidaris*), bow-cases, and peculiar arms; the latter by their helmets, cuirasses, greaves, and Argolic shields. The slabs 50—68, of the narrow frieze, represent what is generally believed to be the attack by Harpagus on the acropolis of Xanthus. His soldiers assail the principal gate of the city, and scale the walls, and a severe engagement ensues. Then we

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see Lycians looking over the battlements; and outside the walls, the Persian satrap, seated in a chair, and waited on by an embassy of anxious old men from the besieged; an umbrella, the emblem of royalty, is held over the ruler's head, as in the Assyrian pictures. Then a sally is made from the city; the Xanthian women are collected on the walls in attitudes of despair; and the men are defeated. The city is captured, and the event is celebrated by the feast represented in the narrow frieze of the *cella*. The victors recline upon couches; female singers and musicians are present. Then follows a sacrifice to the gods (95—105). On the narrow frieze which encircled the exterior of the building (110—123), presents of horses, robes, &c., are made to the satrap; the bear and the wild boar are hunted; and either a combat or a trial of skill takes place between horse and foot soldiers. The sea-nymphs, or Nereids, which stood between the columns, now form an avenue in the Lycian saloon (75—84). From the marine emblems at their feet, the crab, the dolphin, the halcyon, &c., they have been supposed to typify the cities of Ionia and Æolia, from which came the Greeks who reinforced the army of Harpagus. All are in motion, some in rapid motion. This effect, so difficult to produce, is most skilfully rendered in the figure of the Nereid with the bird on the wing at her feet (81), which is also remarkable for extreme delicacy and lightness in the treatment of the drapery. The robe clings closely to part of the figure, as if the Nereid had dipped in the water over

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which she hastens, and the graceful symmetry of the form is clearly indicated. Nos. 75 and 83 are also noticeable for the beautiful arrangement of the draperies. (1) Though all remarkable for their great excellence, these figures are evidently the production of different hands. It is much to be regretted that all are headless. The statue of the youth (133) bearing away a child, with the sculpture 144, composed, it is thought, one of the groups placed at the apex of the pediments. The two crouching lions (139, 140) were found at the base of the monument, and appear to have occupied spaces between the pillars. Lions were so placed, it is believed, on the mausoleum, and these Xanthian lions were evidently intended to be seen from below. The execution of the animals is somewhat meagre and formal. The fore parts are broad, the bodies attenuated. In attitude and in the treatment of the head and mane, these lions resemble some of the ancient representations of the chimæra, particularly the one in terra-cotta already referred to.

(1) "Concerning the finer and more transparent draperies used by the ancients, their texture, and consequently their folds, strongly resembled our calico muslin, and are peculiar to the more elegant and delicate female characters of Grecian sculpture—to the marine nymphs, celestial female messengers, &c. The more transparent of these draperies leave the forms and outline of the person as perfectly intelligible as if no covering were interposed between the eye and the object; and the existence of the veil is only understood by groups of small folds collected in the hollows between the body and limbs, or playing in curves and undulations on the bolder parts, adding the magic of diversity to the charm of beauty."—*Flaxman.*

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THE CARIAN REMAINS.

(ASIA MINOR.)—THE TOMB OF MAUSOLUS.
B.C. 352.

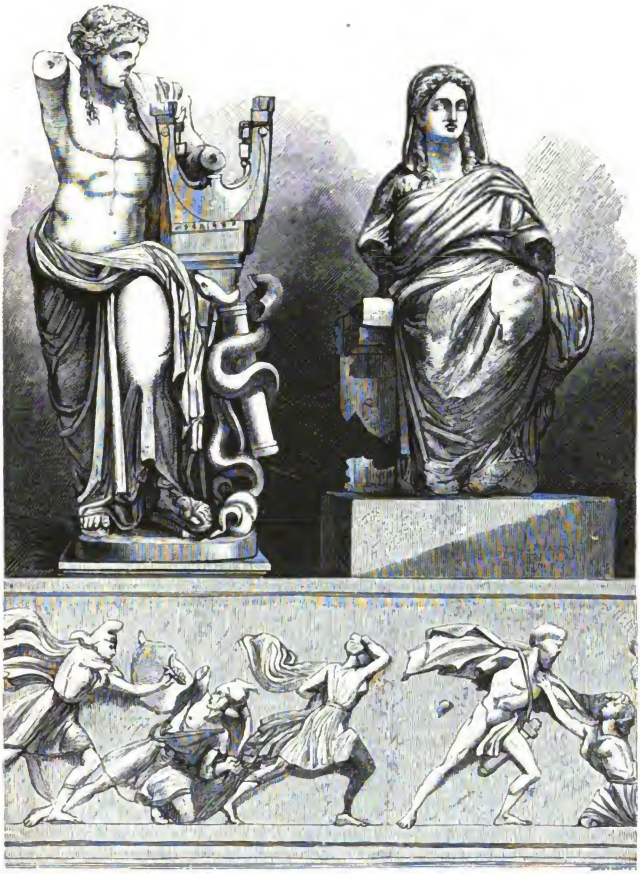
Caria, the province adjoining Lycia, was governed, about 387 years before Christ, by Hekatomnus, whose portrait as a child may have been already seen in the plaster casts of the Lycian saloon. This satrap governed well in the interests of his masters, the Persians. On his death he was succeeded by Mausolus, the eldest of his three sons, who was tall and handsome, and formidable in war. Agreeably to a custom which prevailed among the Carians, he married his sister, Artemisia. Ambitious and energetic, he extended his power, although he did not succeed in his attempt of rendering himself independent of the Persians. In the year 353 B.C. he died, leaving to his wife, Artemisia, the government of a considerable kingdom, scarcely more than nominally subject to Persia. Artemisia soon rendered herself famous by her aptitude in conducting public affairs, and her skill in warfare. The high affection and esteem in which she held the memory of Mausolus made her desirous of carrying on his cherished enterprises, and of sustaining his fame. She also sought to perpetuate the memory which she revered by erecting a magnificent tomb in honour of her husband. For the work, which was begun in the year 352 B.C., she selected the most eminent architects, sculptors, and decorators. The architects were Satyrus and Pytheus (or Pythios);

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the sculptors, who belonged to the Athenian school, Skopas, Leochares, Bryaxis, Timotheus, and also Pythios. The foundation of the mausoleum—a parallelogram, 469 feet in circumference—was laid in the broadest street of Halicarnassus on a kind of platform, midway between the harbour and the hills. On this base was erected an oblong Ionic edifice in Parian marble. It contained a small strong chamber in the basement for the remains of Mausolus; a *podium* upwards of fifty feet high serving as a temple; a *pteron*, or colonnade, consisting of thirty-six graceful Ionic columns, each thirty-seven feet and a half high; a pyramid of twenty-four steps, and a pedestal with a base 108 feet long and eighty-six wide, resting upon these columns; and, over all, a colossal chariot-group representing the apotheosis of Mausolus. At the corners and level with the ground colossal figures were stationed. Between the columns above gods and heroes reclined, while at intervals there were friezes exhibiting chariot races and exciting combats between Greeks and Amazons. All the sculptured portions were coloured. The height of the structure, according to Pliny, was 140 feet. A wall, 1,340 feet in circuit, enclosed the tomb.

The mausoleum was regarded as a miracle of art, and it still continued to excite surprise and admiration up to the twelfth century of our era. At last, after exhibiting its grandeur for so many centuries, it was overthrown, probably by an earthquake. At the beginning of the fifteenth century, some of the Knights of St. John made free with the smaller

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MARBLES FROM HALICARNASSUS, CNIDUS, AND CYRENE.

THE APOLLO CITHARŒDUS,
From Cyrene.

THE DEMETER,
From Cnidus.

SLAB OF FRIEZE OF THE MAUSOLEUM.
(Halicarnassus.)

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fragments for the purpose of building a fortress on the peninsula which divided the two harbours of Halicarnassus (Budrum). For more than a century they continued to draw upon the ruins for materials, and Guichard gives an interesting account of these utilisations of the remains of the mausoleum. In 1522, when Sultan Solyman was preparing to attack Rhodes, the Grand Master sent some knights to repair the castle.

"After four or five days," reports Guichard, these knights-builders, "having laid bare a great space one afternoon, saw an opening as into a cellar. Taking a candle, they let themselves down through this opening, and found that it led into a fine large square apartment, ornamented all round with columns of marble, with their bases, capitals, architrave, frieze, and cornices, engraved and sculptured in half-relief. The space between the columns was lined with slabs and bands of marbles of different colours, ornamented with mouldings and sculptures, in harmony with the rest of the work, and inserted in the white ground of the wall, where battle-scenes were represented sculptured in relief. Having at first admired these works, and entertained their fancy with the singularity of the sculpture, they pulled it to pieces, and broke up the whole of it, applying it to the same purpose as the rest. Besides this apartment, they found afterwards a very low door which led into another apartment serving as an antechamber, where was a sepulchre with its vase and helmet of white marble, very beautiful, and of marvellous lustre. This sepulchre, for want of time, they did not open, the retreat having already sounded. The day after, when they returned, they found the tomb opened, and the earth all round strewn with fragments of cloth of gold and spangles of the same metal, which made them suppose that the pirates who hovered along this coast, having some inkling of what had been discovered, had visited the place during the night, and removed the lid of the sepulchre."

The sculptured slabs built into the walls of the castle were admired by some few travellers of artistic tastes; but they were allowed to remain where the Knights had placed them till 1846, when Lord Stratford de Redcliffe, then British ambassador at

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Constantinople, had them removed from the castle walls under the powers of a *firman* granted on the part of the Sultan of Turkey. They were sent to England and presented to the Museum. The slabs were thirteen in number.

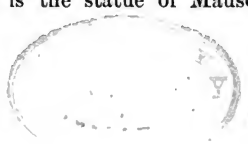
Mr. C. T. Newton, now the keeper of the Greek and Roman antiquities in the Museum, took much interest in these relics of ancient art on their arrival, and wrote a memoir in which he pointed out the site of the mausoleum. In 1855 he visited Budrum, and the suggestions he made on returning as to the importance of further researches were at once adopted by Government, and Mr. Newton was placed at the head of an expedition to Asia Minor. He was accompanied by Lieutenant R. M. Smith, R.E., and a party of four sappers. The *Gorgon*, one of H.M. steam corvettes, under the command of Captain Towsey, with a crew of 150 men, was placed at his disposal. The corvette arrived at Budrum in the beginning of November, 1856, and Mr. Newton immediately commenced his researches and excavations. He wanted for nothing that the Admiralty and the War and Foreign Departments could supply, and he had much to be thankful for on the part of the inhabitants and native authorities. In addition to British sailors from the *Gorgon*, he engaged a number of Greek and Turkish workmen. On the field of Mehemet Chiaoux, where ground was first broken, the foundation walls of a temple were discovered, enclosing votive offerings in the form of terra-cotta figures. The true site of the mausoleum was found where Mr. Newton had

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conjecturally placed it in his memoir of 1847, and where Vitruvius had also indicated its position. This was in the centre of the town of Budrum, just above the Konak of Salik Bey. After tracing out the plan of the mausoleum Mr. Newton at once proceeded to buy up and pull down everything that stood in his way, and he was thus enabled to explore nearly all the site. In the course of his excavations he made important discoveries, and the interesting relics he obtained were sent to England, and deposited in a shed under the colonnade of the British Museum. On a re-arrangement of the Parthenon sculptures, at the end of 1868 and beginning of 1869, they were transferred to the Museum, and placed in what is now called the "Mausoleum Room."

The remains to be inspected are thus classed and arranged: — Statues, parts of horses, &c., of the chariot-group that surmounted the pyramidal roof, placed on the west side of the room; the lions, most likely from the intercolumniations of the *pteron*, and a torso of one of the equestrian statues that probably stood at one of the corners of the base of the edifice, mounted on the east side of the room, heads of statues, &c., occupying the intervening spaces; slabs of the friezes which relieved the flat surfaces of the tomb, placed by the west wall. Portions of statues and specimens of the architectural ornaments will also be found in the room.

Of the crowning decoration, the crest of the mausoleum, the handiwork of Pythios, as Pliny says, the most important relic is the statue of Mausolus



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himself. The Carian ruler stands gracefully erect, resting on his right leg, the left being slightly bent;



MAUSOLUS, AFTER THE STATUE FROM HIS TOMB.

he is habited in a long closely-fitting garment, with a mantle thrown partly over it and wrapped round his waist. The height of the figure, which is made up of sixty-five pieces, is 9 feet 9½ inches; the arms, left

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foot, back of the head, and a portion of the hanging hair are wanting; the nose is slightly restored. What we admire most in this specimen of the work of Pythios is the drapery; the broad, simple, and easy folds, covering the body but disclosing its manly proportions, were undeniably wrought by the hand of a master.

The companion figure, female, is what some have pronounced to be Artemisia, but the excavator supposes it to have been a goddess standing by the side of Mausolus in the quadriga, and acting as his charioteer. In this, as in the other figure, the drapery, gracefully disposed, is the principal feature. The loss of the face in a composition so grand is much to be deplored. The upper portion of the head remains, with the hair in front in three rows of small flat curls. The naked right foot is sculptured to the life. It has been supposed that the large female head, with rows of curls similar to those of the preceding figure, portrays Artemisia herself. In execution it is quite equal to the head of Mausolus, and the marble is purer white. The other female head of similar proportions, much burnt in the face, was found built into a chimney of one of the houses erected on the site of the tomb. Of the four horses which drew Mausolus in his chariot to the region of the gods, we have two large portions and several fragments, which are remarkable specimens of colossal sculpture. In estimating the merits of these massive works it must be remembered that they were intended to be seen at a height of about 140 feet from the ground, or about

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twice that of the entablature of the colonnade of the British Museum.

Of the chariot there are pieces of one of the wheels, yielding a diameter seven feet seven inches.(1) Of the architectural supports of the chariot-group there are several fragments—bases, drums, and capitals of columns, of which there were originally thirty-six; pieces of the architrave and cornice, slabs of the friezes, and several steps from the pyramid. Boldly sculptured in fine white marble, the capitals are still objects to be admired; and the cornice, decorated with carefully-finished heads of lions, on a floral ornament, ranks with the best architectural work of the monument.

The spaces between the columns were no doubt occupied by statues, as in the case of the Xanthian tomb. Of these the figures to which belonged the draped torsoes, the heroic head, the head of a bearded warrior, heads of Amazons, the lower portion of a seated figure, and other large fragments, may have formed a part. In some of these spaces the lions probably stood. One panther and several lions are nearly entire. The face of one of these animals attracts attention by its masterly style, and for this *chef-d'œuvre* Mr. Newton gave only a dollar.

Of the three sculptured borders or friezes with which the mausoleum was decorated, the frieze of the Order was by far the most interesting. The remains are somewhat extensive, comprising in all seventeen

(1) One of the wheels has lately been restored, in order to give an idea of the appearance of the original chariot-group.

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slabs, twelve being removed from the Castle of St. Peter, at Budrum, in 1846; four discovered by Mr. Newton, in 1857; and one, formerly in the Villa di Negri at Genoa, purchased in 1866 from the Marchese Serra. As the tradition existed that the Amazons—women of Scythian origin—had founded an extensive empire in Asia Minor, it was natural to find their wars illustrated on a great monument in one of that country's provinces; and, besides, this subject was a favourite with Athenian sculptors for subordinate architectural decoration. In the sculptured battle-scene the contest rages with great fury. The Amazons, represented as slightly clad, appear to be in extremity. Many lie dead and wounded, and some, thrown from their fiery horses, are being slain by Greeks. But the female warriors also deal slashing blows with their two-edged battle-axes, and make effective use of bow and arrow. Their shields are smaller than those of the Greeks, who, nude but helmeted, fight with their swords.

The action may in some instances appear overstrained, but it should be borne in mind that the frieze was placed high up, and that, therefore, what appears extravagant movement viewed on a level with the eye, would seem but spirited action viewed at a distance. The sculptured surfaces of many of the slabs have suffered considerably, but there is one that, though the figures on it have lost a few limbs, preserves in a remarkable manner the original freshness and delicacy of the work. It is that which represents an Amazon rushing upon a male foe who has fallen on one knee

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on the ground, and an Amazon, with her back turned towards the spectator, in the act of striking with a battle-axe a nude stalwart Greek, who is about to run his sword through the body of another Amazon on her knees, whom he clutches by the hair with his left hand. And this slab will help us to judge of the general appearance of the sculptures when Skopas and his *collaborateurs* had finished their task. It is engraved at page 278. The figure of the nude Greek is certainly as fine as that of the bronze Meleager, recently acquired by the Museum. The Amazon with her back turned to the spectator is also remarkable as an exquisite specimen of ancient Greek relief. About half a dozen more groups in the composition are well preserved, but the others have been greatly disfigured. The fragments of the slabs representing chariot races, women or girls acting as the charioteers, also deserve mention. The slender forms of the drivers seem whirled through the air, and a deep eagerness for the success of the race is marked on the countenance of one of the competitors.

The base of the mausoleum, we infer, was decorated at the four corners with colossal groups of sculpture. As these objects were likely to be the first removed or destroyed in the dark ages, it was not to be expected that many of them would remain to our day. The torso of a rearing horse, with part of a Persian warrior on his back, could scarcely have belonged to the chariot group at the top of the tomb, or have occupied a place between the columns of the *pteron*, and the probability is that it stood at one of

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the corners of the monument. Without doubt it is the most massive piece of sculpture from the tomb in our possession. Mr. Newton says it may be considered one of the finest examples of ancient sculpture which have survived the wreck of time.

Professor Westmacott says:—"The remains of the sculpture of the mausoleum may certainly be considered among the most valuable works of art that have been recovered from ancient times. They not only illustrate a very celebrated period and school, but are undoubted examples of the performances of individual sculptors whose names have been handed down to us by the writers of antiquity." (1)

DISCOVERIES IN THE TEMPLE AT CNIDUS.

At Cnidus, another of the cities of Caria, where there was a deep fissure in the earth, the Greeks erected a temple in honour of Hades and Persephone and the other infernal deities, with whose worship that of Demeter, the mother of Persephone, was associated. The temple may have been dedicated about B.C. 350. Besides the ordinary purposes to which it was devoted, the women of Cnidus made it a depository for imprecations on persons who were

(1) In the course of 1865 the whole of the peribolos of the mausoleum was cleared and carefully dug over by Messrs. Salzmann and Biliotti, on behalf of the Museum, the owners of some of the site having refused to part with their houses to Mr. Newton. A number of fragments of sculptures were met with, several of which have been fitted to fragments found by Mr. Newton. A few Greek inscriptions were also discovered.

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believed to have done them an injury. Those imprecations were inscribed on thin sheets of lead, along with the name of the offending person and the nature of his or her misdeed. Many of the leaden tablets were found by Mr. Newton when he excavated the temenos of Demeter in 1858, and they are now in the Museum.

The most valuable relic of the temple, however, is the seated statue of Demeter, in marble. In our whole collection of sculpture there is only one head, that of Dione, which makes an approach to it in the majestic matronly type of beauty. Another life-size statue discovered portrays an elderly woman, erect and draped, with woe-worn face. It has been remarked that, if we suppose this figure to be Demeter, we must consider that she is here represented as the *Mater Dolorosa* of Hellenic mythology, wandering in search of her daughter Persephone.

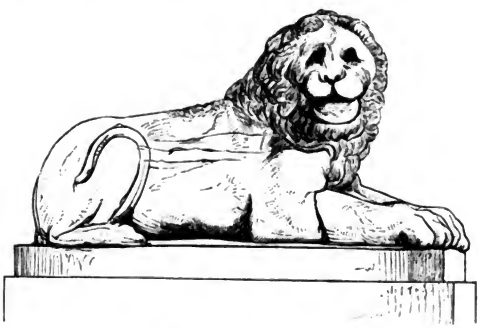
There were also found among the ruins of the temple a diminutive statuette of Persephone wearing a high head-dress, and holding a flower in her right hand; a head beautifully sculptured; two pigs; two calves; and some sculptured fragments, along with several lamps and terra-cotta figures.

The excavator thinks that the statues dedicated in the temenos of Demeter may have been executed under the direction of Praxiteles, whose Venus was for many centuries the chief glory of Cnidus. It may be added that the softness of the features of the seated Demeter, and the peculiar tone of the surface of the marble—the *morbidezza di carne*—are

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eminently characteristic of the school of which Praxiteles was the founder.

Nicholas Galloni, a Calymniote sponge-diver, directed the excavators at Budrum to a spot where a lion was to be found more colossal than any discovered among the ruins of the mausoleum. Mr. Pullan, the architect who accompanied the exploring party, sighted it lying on a bare rock below the remains of



THE COLOSSAL LION.
(*From a tomb near Cnidus.*)

an ancient tomb on a headland about three miles south of Cnidus. The tomb was found to have consisted of a square basement thirty-nine feet three inches each way, surrounded by a Doric peristyle with engaged columns, and surmounted by a pyramid on which had rested the lion. The monument, which had never been finished, was believed to commemorate the defeat of the Lacedæmonians by the Athenian commander Konon, in the great naval action that took place off Cnidus B.C. 394.

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The lion lay on his side with his nose buried in the ground, and the explorers, assisted by a hundred Turks, succeeded in dragging the colossal animal from his lair, and stowing him away in the hold of the *Supply*. On arriving in England he was deposited in the precincts of the Museum, but a place has recently been found for him in the interior of the building. We have thus an opportunity of comparing, in point of conception and execution, a colossal marble lion sculptured 2,000 years ago, with those great works of modern art, the bronze lions at the foot of Nelson's column in Trafalgar Square, which have the artistic advantage of long manes. The Cnidian lion is chiseled out of a single block of Pentelic marble. It measures ten feet in length, and six in height, and weighs above ten tons. While the largest specimen of ancient sculpture in the country, it is unquestionably a noble example of massive Greek art.

THE COLOSSAL HEAD OF ASKLEPIOS (ÆSCULAPIUS).

(From the Island of Melos.)

In an almost direct line with Cnidus, in the Ægean Sea, and within three degrees of that town, is the island of Melos, which during the Peloponnesian war was occupied by a colony from Athens, after the Athenians had put to death all the adult males, and carried away the women and children as slaves. Well known for its remains of ancient buildings, this island is also famous for the specimens of sculpture which have been excavated in it at various times. The

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celebrated statue of Venus in the Louvre was discovered in Melos; and the British Museum possesses a scarcely less remarkable specimen of sculpture in the colossal head of Asklepios. This head was found, in 1828, in a kind of grotto in the island, a part of the torso of the statue to which it belonged, about nine feet high, having been discovered at the same time with votive-tablets and fragments of statuettes. Once in the possession of M. Brest, the French Vice-Consul in Melos, the head was acquired by the British Museum in 1866. It is considered to be the work of an artist of the Macedonian period, about B.C. 300. The keeper of the Greek antiquities in the Museum considers the head of Asklepios to be "a very noble specimen of Greek sculpture," and describes the execution as distinguished for freedom and breadth, and as "belonging to a period when the Greek sculptor had attained a perfect mastery over marble, and knew how to produce striking effects by combining refined elaboration of the more important features with a bold and sketchy treatment of subordinate details." The head, which has been coloured, is composed of three pieces of marble; it is damaged behind. A bronze wreath formerly decorated the hair.(1)

(1) A copy of the much admired head of Asklepios forms the frontispiece of this work. The trustees of the Museum have allowed their formatore to mould the head for the purpose of supplying the public with casts.

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SCULPTURES FROM THE CYRENAICA PENTAPOLIS.

(North of Africa.)

Greek sculptors, at an early as well as a late period, practised their art in countries farther from home than Asia Minor. Among the Lacedæmonians who set out about 631 B.C. from Thera in the Ægean, and colonised Cyrene, there would doubtless be artists who could shape marble into the figures of gods and heroes. When Greek sculpture was in its best state there were men in Cyrene who could equal it; and it is pretty certain that when Hadrian restored the decayed city, there yet remained at Cyrene artists who could produce as good statues as any of the Greek sculptors who then plied their vocation in Rome. To the early period of its history its best monuments may be referred. After a period of degeneracy, the colonists improved under the Ptolemies, and to the Romans they were indebted for the renovation of many of their monuments. At a later period, however, the Romans destroyed several of the ancient edifices for the purpose of erecting buildings of their own, and the work of destruction was subsequently completed by the Turks and Arabs.

Modern inquiry into the history of the past greatness of the Pentapolis began in 1817, when Dr. Della Cella visited the country. Soon after the British Government despatched Captain Beechey, of the Navy, and his brother, a skilful artist, to explore and delineate the objects of interest along the shores of the Syrtis Major and the Cyrenaica. In the course of

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their explorations they found the remains of many magnificent edifices, and came upon the sites of Teuchira and Ptolemais, with their Cyclopean walls, and also upon the Cyrenaic capital itself, situated on a plateau about 1,800 feet above the level of the Mediterranean. They saw several beautiful fountains, statues, bas-reliefs, inscriptions, with the remains of a spacious amphitheatre, and the great Necropolis. It was not, however, till forty years after this exploration that the students of ancient art were placed in a position of obtaining definite information respecting the sculptured monuments of Cyrene.

When stationed at Malta, at the close of the excavations at Cnidus, in which he had been associated with Mr. Newton, Captain (then Lieut.) R. M. Smith, of the Royal Engineers, obtained permission from the British Government to explore the Cyrenaica, and proceeded to the African coast, accompanied by Commander E. A. Porcher, of the Royal Navy. They found, as they had expected, the splendour of the ancient Pentapolis buried under the earth, and Arabs pitching their tents over the remains of former magnificence. Under their superintendence, during the years 1860—1861, several sites of Doric temples were excavated. With the exception of three or four statues, the specimens of ancient sculpture found gave indications of the decline of the art. Among the miscellaneous objects discovered were architectural remains, a very good bronze head, and a large number of inscriptions, chiefly of the period of the Roman occupation. Some of the best ex-

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amples are exhibited in the galleries of antiquities with the Townleian and other collections, but many, on account of their mutilated state or inferior merit, are deposited at present in the store-rooms of the Museum. The statue of Bacchus, portraits of emperors, and some other specimens incorporated with the general collection, will be noticed as we come to them; but of the remainder the following may here receive special reference:—A statuette of APHRODITE, draped in a tunic, much mutilated; the marble, however, as the excavators state, "is of exquisite quality, and wrought with a refined skill, which shows that this statuette belongs to the best period of Greek art: the countenance is of great beauty." A female torso, believed to be that of CYRENE: "the type and costume are those of a young girl trained to the chase or athletic exercises; probably executed by a Greek sculptor of the best period." A head of PERSEUS, with wings, supposed to have been "broken off from a statuette representing Perseus holding in his hand the head of the slain Medusa; the features are very forcibly modelled; this head is probably a work of the Macedonian period." A head of PALLAS ATHENE, with the Corinthian helmet, "in fine preservation, nd of good workmanship for the Roman period." APHRODITE EUPLOIA, a small statuette (1ft. 9in. high) representing Venus adjusting a sandal; most likely of the Roman period. Group of APHRODITE and EROS. A female portrait-statue, over life-size, with a tunic reaching to the feet; of inferior execu-

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tion. CYRENE crowned by Libya, a group in relief; the nymph, attired as Diana, strangles the lion, while Libya holds the crown over her head. The largest and finest of the statues from Cyrene is that of the APOLLO CITHARŒDUS, of which a drawing is given at page 278. The gentleman who discovered it mentions that the statue, when found, was broken into 123 pieces, all of which have been re-joined since its arrival at the Museum. Professor Westmacott considers that it deserves special notice for the high class of art it exhibits of the later school of Lysippus, that the head is of extreme beauty, and that the style and execution of the nude portions of the figure are of the finest quality.

THE GREEK AND GRÆCO-ROMAN SCULPTURES FROM VARIOUS SOURCES.

THE TOWNLEIAN AND MISCELLANEOUS COLLECTIONS.

In addition to the sculptures from particular localities already noticed, the Museum contains a large number of examples of the sculptor's art, ranging from the earliest to the latest era, and derived from various purchases, bequests, and excavations. The collection formed by Mr. Chas. Townley has contributed the greatest number of miscellaneous specimens, and these have been augmented from the following sources:—The bequests made by Mr. R. Payne Knight and the Hon. Sir W. Temple; the purchase from the Farnese Palace at Rome, in 1864,

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of specimens which formerly decorated the Thermæ of Caracalla; and the purchases at the sales of the Pourtalès and Blacas collections, in 1865 and 1866. These sculptures will be described in the order in which they have been newly arranged.

In the Græco-Roman Saloon (III.) are exhibited the choicest specimens of the Townley collection, and a few others, of which we shall give a brief notice. A head of CYBELE, with a handsome but rather narrow face (T 243), crowned with turrets. A draped statuette of FORTUNA (T 32), the popular goddess of the Romans, with her emblems, the cornucopia, modius, and a rudder resting on a globe. A terminal figure of HERMAPHRODITE (T 42) feeding a bird from a bunch of grapes, found near Lake Nemi in 1774. ACTÆON the hunter (T 3) seized by two of his dogs at the moment of his transformation into a stag by Diana; this small group was discovered in 1774, in the ruins of the villa of Antoninus Pius. A small veiled term, in a fine state of preservation (T 18), supposed to represent VENUS ARCHITIS—Venus mourning the loss of Adonis—is from the Prænestè Road, near Tivoli. MITHRAS immolating a bull, a Persian mystery in a Roman garb, symbolising the sun's influence on the earth; purchased from Mr. Standish, in 1826. A small Persian figure (T 51) dressed as MITHRAS, but restored with the attributes of Paris; found on a bank of the Tiber. An ICONIC BUST, probably of the Macedonian period, bequeathed by Mr. R. P. Knight in 1824; a fine specimen of

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THALIA, THE PASTORAL MUSE

(TOWNLEY GALLERY.)

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sculpture, heroically treated. ADONIS (T 78), in a high pointed cap, gazing tenderly from under the folds of a wrapper, the youthful beauty of the two sexes being admirably blended in the features; found in the villa of Pope Sixtus V. Head, perhaps of a youthful BACCHUS, of early style; the hair bound, and small close curls falling from under the band in front. Head of a MUSE (T 73) turned upward, with a thoughtful pleasing face, the hair put off the forehead, and tied in a knot behind; from the Lyde Browne collection. Statue of the muse THALIA (T 33), in her capacity as president of pastoral poetry, fully draped in chiton and peplos, her brow graced by a chaplet of ivy; she stands in a contemplative but commanding attitude, resting the end of her crook on her right side; this neatly-executed and beautifully-preserved statue of the pastoral muse—which Dr. Kett considered "so inimitable for delicate proportions, and transparent drapery which adorns without concealing any part of the figure, that it exceeds all praise"—was discovered at Ostia at the same time as the celebrated "Townley Venus." Head of a MUSE (T 76), of perfect intellectual beauty. The muse ERATO (T 38) sitting on a rock, and playing a lyre; this statuette, about two feet high, has been much restored. HEROIC HEAD, in the favourite style of the Greek sculptors; from the collection of Samuel Rogers—the nose and bust restored by Flaxman. The celebrated "CLYTIE," (T 79) marked as an "Iconic female bust, probably an empress of the Augustan period," but in the character of a goddess;

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the nose and other features prove that it is not the portrait of a Greek, although there is no doubt that it was the work of one of the best Greek sculptors



"CLYTIE."

of the period to which it belongs. An engraving is given of this bust, which belonged to the Laurenzano collection, and was purchased by Mr. Townley at Naples in 1772. "Clytie Rising from the Sun-

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flower," as sung by Ovid, is the popular, but unwarranted, interpretation of the subject. CUPID (Eros) with his wings outstretched, and in the act of bending his bow; this work is thought, but on no sure grounds, to be one of the best ancient copies extant of the bronze Cupid of Praxiteles. ENDYMION (T 23) in one of his long sleeps on a rock, a better piece of sculpture than would at first sight appear; it was discovered on the supposed site of the villa of Domitian's nurse. CUPID (Eros, T 19), obtained in Rome, and sent by Barry the painter to Edmund Burke the statesman. The composition is similar to that of the Cupid above described, but it is larger in size. A very small HERCULES (Herakles, T 39) sitting upon a rock covered with a lion's skin, a club in one hand and the three golden apples from the garden of the Hesperides in the other. CUPID asleep on a lion's skin, with a club at his side, a chubby little fellow, but the execution is not remarkable. On the opposite side is a similar sleeping Cupid, recently obtained from Tarsus. The head reclines on a vase through which water has flowed. The figure must, therefore, have ornamented a fountain. The HERCULES (Herakles II.) is one of the grandest embodiments of the head of the hero that is known. It was found in the lava at the foot of Mount Vesuvius, and was presented to the Museum by Sir William Hamilton. In the one from the Barberini Palace (T 77) Hercules is represented as verging on manhood, and the features are considered to resemble those of Philip of Macedon. In the terminal bust

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of the youthful Hercules (T 76), found near Gensano, he wears a chaplet of poplar leaves on his head, which is thrown slightly backwards. VENUS (Aphrodite) from the Hamilton collection, a head of refined beauty. Near this head is a small torso (T 17) of exquisite workmanship, exhibiting Venus in the act



NYMPH OF DIANA. (?)

of making the first attempt to attire herself. We may notice here the torso of Venus shattered in the fire at Richmond House, in 1791. ARIADNE, or Libera (T 22), the female Bacchus; a full-length statue, just under life size, in long drapery, found near Rome. The late Sir Henry Ellis considered this one of the best statues in the Townley

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gallery. A head of DIANA (Artemis, T 61) obtained at Rome; the hair tied up in a knot at the top of her head that she might not be impeded in the chase; the features sprightly and chaste, with a fawn-like wildness. The execution, especially of the hair, is very good. The Astragalizusa, or NYMPH OF DIANA (T 13) is one of the most graceful and simple compositions in marble that will be met with; a damsel, slightly clad, reclining, or seated sideways, on the ground, resting on her left hand, and amusing herself with something at her right hand. She may be playing at the game of *astragali*. This sculpture was found near the remains of a fountain, on the supposed site of the magnificent gardens of the palace of Sallust, the Latin historian. A statuette of the boy BACCHUS (Dionysos, T 21), tripping along, holding up a bunch of grapes in his right hand, and in his left a cup, or *patera;* he has an ivy-wreath on his head, and a goat's skin tied round him. This interesting little figure was found in the ruins of the villa of Antoninus Pius. PANISKOS (repeated, T 28, 29), two specimens of the work of one of the freedmen of Marcus, named Marcus Cossutius Cerdo; the subject is a youthful Pan, nude, standing in a ministering posture, and holding the goblet in one hand and the jug in the other. Both statues, which are well proportioned, were found in the same place as the statuette just mentioned. BACCHUS and AMPELUS (T 1); this group illustrates the story of the birth of the vine for the consolation of Bacchus; it was discovered in 1772 at La Storta, on the road from

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Rome to Florence. Part of a group of ASTRAGALIZONTES, a boy quarrelling with another over a game of osselets ("knucklebones"); here one of the boys, thrown on the ground, is biting in a savage manner the arm of his playmate, in order to get the bone out of his hand; nearly all the second figure is wanting; originally obtained from the baths of Titus at Rome it was purchased from the Princess Dowager Barberini for Mr. Townley in 1768. A statue of VENUS (T 16) disrobing for an ablution, the subject being delicately treated; it is about three and a half feet high, and was found in an ancient bath at Ostia. Of the SATYRS, or frolicsome followers of Bacchus, there are a great variety of representations—some standing in graceful attitudes, and others playing off fantastic pranks. The finely-executed head of the LAUGHING SATYR (T 82) was discovered near the Porta Maggiore, Rome. In the head bequeathed by Mr. Payne Knight in 1824, the sedate aspect is represented. The old Satyr (T 31) *appears* to have thrown himself down on his back in a state of intoxication: it is an effective composition, much admired by artists. Small life-size Head of a BACCHANTE (T 81), one of the followers of Bacchus; the dishevelled tresses of hair, and slightly-open mouth impart to this fine piece of Greek sculpture the wild bacchanalian look characteristic of these votaries; this head was found at Rome: there is a similar specimen in the Temple collection in the Museum. The terminal SATYRIC FIGURE playing a flageolet (T 26), is one of the choicest

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pieces of miniature sculpture in the gallery. A small figure of ÆGIPAN, of Pan with the legs of a goat (T 27), wearing the skin of the animal, and lying on the ground; the head and body are considered to be well composed. Another representation of the same (T 25), but standing in an attitude of surprise, with a *pedum* in his left hand. A statue of the youthful MERCURY (Hermes), of heroic size, from the collection in the Farnese Palace belonging to the ex-King of Naples; the statue is believed to be a copy of some celebrated Mercury. No. 70 T is a small head of the Celestial Messenger, finely treated. There is also a small collection of bas-reliefs in this gallery. The subjects of the more important are as follows:—

The Apotheosis of Homer. In the explanation of this slab many learned pens have been employed. Jupiter reclines on the top of Mount Parnassus, holding the sceptre in his right hand; under him are the Muses and Apollo Musagetes; in the bottom tier of the sculpture the author of the Iliad and the Odyssey is seated, and before him stands the bull for the sacrifice. Among the throng assembled to do honour to the poet are, History, Poesy, Tragedy, Comedy, Nature, Virtue, Memory, Faith, and Wisdom. This well-known slab, sculptured by Archelaus of Priene, was found on the Appian road, near Rome, where the Emperor Claudius had a villa. It was purchased from the Colonna palace, in 1819, for £1,000. *Bacchus, attended by Satyrs, on his visit to Icarius,* for the purpose of acquainting him with the

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art of making wine from the juice of the grape. *A Procession of Two Satyrs and a Bacchante*, which well illustrates the extravagances of the Bacchic thiasos. *Hercules securing the Mænalian stag*, and *Castor curbing a horse, accompanied by his dog;* two subjects treated in the archaic style of Greek art.



DIONE.



HERO.

In the second Græco-Roman room are exhibited a few of the gems of the collection. THE TOWNLEY VENUS (15). Canova, Waagen, Mr. Payne Knight, and others, have expressed the highest admiration of this statue, which deserves to be ranked among the most precious monuments of ancient Greek art. The sculpture is in two pieces of marble, the join being con-

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THE VENUS OF THE TOWNLEY GALLERY.

(Discovered at Ostia, in 1776, among the Ruins of the Maritime Baths of the Emperor Claudius.)

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cealed by the drapery. For bringing to light this charming work of ancient art, the world is indebted to Mr. Gavin Hamilton, who excavated it, in 1776, from the ruins of the maritime baths at Ostia. The



APOLLO.
(*Musagetes.*)

height is about seven feet, including the plinth. Bust called DIONE (T 54), the mother of Venus, possesses the same matronly type of features as the Demeter from Cnidus. It is a *chef d'œuvre* of ancient art, but no record has been preserved of the place of its discovery. The HEROIC HEAD (T 86)

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has one of the most expressive countenances ever produced in marble. As will be seen from the engraving, the head is turned upward, the eyes intently fixed on some object, the brow compressed, the lips parted, painful suspense or urgent expectancy marking the features. The hair, unkempt, lies in thick curly masses. This example of the sculpture of the Macedonian period once ornamented a building in Hadrian's palatial villa on the banks of the Tiber. Head of Apollo, life size (T 58), the features expressive of a calm and realised joyousness. One peculiarity of it is that the hair on the crown of the head has the appearance of a cap. Head of Apollo, formerly in the well-known Giustiniani collection at Rome, representing the god in the character of the leader of the Muses, undoubtedly the work of a master-mind and hand. It exemplifies the later idealisation of Apollo, as embodied by Lysippus. Noted for reducing the comparative size of the heads of his statues that these might appear taller and more natural, he was also famous for elaborating the hair of his figures. This is especially noticeable in the present example, and the treatment of the face is also characteristic of the most refined art. The head under notice, which preserves the original delicacy of the surface of the marble in a remarkable manner, was purchased at Paris, at the sale of the Pourtalès collection in 1865, for about £2,000.

Statue of a Diskobolos, or Greek quoit-thrower (T 43), one of the three marble copies that have come down to us of a celebrated bronze by Myron.

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This artist flourished about B.C. 430, and imitated nature with such extraordinary ability as to deceive nature herself. The statue is life-size, and represents an athlete, nude, just as he is in the act of stooping to hurl the discus with all his force in one of



THE DISK-THROWER.

the public games. The close and firm muscles of the body, the posture, and action of the youth, are wonderfully true to nature. The head, though ancient, does not belong to the statue. The Museum copy was found in 1791, at Tivoli, on the site of what is believed to have been the picture-gallery of the Emperor Hadrian.

In the Græco-Roman Saloon (I) there are several

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heads, busts, and statues. The representations of Jupiter (Zeus) are: a head in Pentelic marble, a colossal bust found in the ruins of the Emperor Hadrian's villa, a head of Jupiter Serapis (T 51), and a small statue enthroned, holding in one hand a thunderbolt and in the other a sceptre, the eagle and the dog Cerberus being at his side. Head of JUNO (Hera, T 53), wearing a frontal, highly characteristic of the haughty and jealous wife of Zeus; it was acquired at Rome in 1774. The colossal head of MINERVA (two feet one inch high), in Parian marble, is of a very early style. There is breadth and simplicity in the treatment; this valuable specimen was found near Rome by Mr. G. Hamilton, and was sent to England in 1787. The other colossal head of the goddess of arts and industry (T 242) is not so striking as the one just noticed, but the execution is bold. A somewhat strange contrast to this is the bust with the head and neck of marble, while the helmet and drapery of the breast are of bronze. The bronze parts are restorations, copied by Albanini from an ancient bust of the goddess. The ancient portion was discovered in 1784 in the ruins of the supposed baths of Olympiodorus. The fourth head of Minerva (one foot three inches high) is much smaller than the preceding, and later in style; it was found at Rome. There are also several terminal heads of BACCHUS (Dionysos) all in a fine state of preservation. The mature head of early style, with the hair slightly curled, was found in 1790, in the Emperor Hadrian's villa. The head, also of early style, with the hair

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THE CANEPHORA OF THE TOWNLEY GALLERY.

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thrown back from the forehead, was formerly in the collection of Cardinal Albani, at Rome. The two other heads portraying the god in youthful prime were dug up at Baiæ in 1771, and purchased on the spot by Dr. Adair, who brought them to England. In connection with these sculptures we must notice the curious double term, with the heads joined at the back, of Bacchus and Libera (Ariadne) his wife. DIANA (Artemis) is here represented by a full-length statue, and a head; the latter, peculiarly Greek in the type of its features, was bequeathed by Mr. R. P. Knight in 1824. The former, which represents the goddess as in the chase, pressing forward and hurling a javelin, was found in 1772, about eight miles from Rome, on the same spot as the group of Bacchus and Ampelus already noticed. The strange little group of three figures back to back (T 14) is an impersonation of HECATE in her mystic character of the *diva triformis*—Luna of Heaven, Diana of Earth, and Proserpina of the Infernal Regions. The plinth is inscribed with the name of the person who consecrated the statue to the goddess, Ælius Barbarus, a freedman. This group was once in the Giustiniani collection.

The CANEPHORA (T 44), of which an engraving is given on the preceding page, was found in the Villa Strozzi, on the Via Appia, in some ruins supposed to have been those of an ancient temple of Bacchus, from the discovery near the spot of a statue of the god. This architectonic figure, with another excavated at the same time, was deposited in the Villa Montalto. In 1786, Mr. Jenkins, the English banker

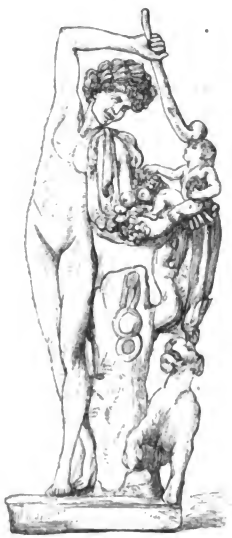
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at Rome, purchased all the marbles which decorated that villa; and Mr. Townley subsequently secured a Canephora for his gallery. The statue is in a beautiful state of preservation. Though the workmanship may not be so purely Greek as the Canephora of the Elgin collection, it certainly conveys a more refined idea of the high-born virgins who carried in procession the baskets of articles used in the religious ceremonies of the Athenians. The sculptors may have been Kriton and Nikolaos, whose names were inscribed on three similar supporting statues, found in the same locality, in the year 1766. The height, including the original pedestal, is seven feet ten inches.

A full-length figure of VENUS (Aphrodite), six feet three inches high, a repetition of the celebrated "Venus of the Capitol;" but the marble is discoloured. The goddess of beauty has placed all her drapery aside on a vase, and is about to enter the bath. "APOLLO" (from the Farnese Palace, Rome) is a statue remarkable for that accurate modelling of the body in repose which distinguished the Greek sculptors. The head, arms, and left leg, are restorations. The small torso of a youth in white marble, placed near the statue, was obtained from the same collection. It is possible that the figure may have represented the god Somnus. Statue of BACCHUS from a temple at Cyrene; the height is five feet nine inches. The excavators mention that, when first found, red colour was very visible in the eyes, and a wreath round the head. This is the second best of the large statues discovered by Messrs. Smith

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and Porcher in the ruins of the African, Greek, and Roman city of Cyrene. SATYR playing with the infant Bacchus, whom he holds in a fawn-skin—a rare and interesting subject, but the coarse execution



SATYR PLAYING WITH THE INFANT BACCHUS.
(From the Farnese Collection.)

evidently places it in the period of the decline of the art of sculpture. The infant has one bunch of grapes in his hand, and is in the act of pilfering another, looking up at the Satyr with that consciousness of wrong-doing which so often marks the countenances of children. The Satyr, his face

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lighted by a roguish smile, which intimates that he is not in earnest, threatens the little Bacchus with a club. A panther looks up at the Satyr. The group is about life-size, and was purchased in 1864 from the Farnese Palace at Rome. SATYR, life-size, dancing and playing cymbals, once the gem of the Rondinini collection, and so highly prized by Canova that he prevented its exportation from Italy, although it had been disposed of to an English nobleman. On the sculptor's death, however, it was brought to England; and in 1826 the British Museum acquired it for £300.

In addition to the foregoing there are several miscellaneous specimens of sculpture, chiefly of the Græco-Roman era; they are exhibited in the "Græco-Roman Basement Room." Attention may be called to the following:—A very fine VASE (T 218), rather more than three feet high, sculptured on the side in continuous relief with a scene from the celebration of the Dionysia, or feast of Dionysos—a scene illustrating the period when the festivals were no longer simple and purely mirthful. The male figure wearing a panther's skin let loose by the wild movements of the dance, and the Bacchantes in fine linen entering freely into the excesses of the revel, will be admired for their harmonious grouping, and the skilful and facile manner in which they are wrought out of the marble. The vase was found by Mr. G. Hamilton at Monte Cagnuolo, the site of the villa of Antoninus Pius. A vase similar in shape, but not so large as the preceding, the subject being a Bacchante bearing a thyrsus, and three fauns dancing to the music of

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the double-pipe and cymbals. In the slab from a candelabrum (T 131) there is a large figure of a Bacchante wearing a linen cap, holding a knife in one hand and swinging the hind part of a kid in the



BACCHIC VASE.

(From the Villa of the Roman Emperor Antoninus Pius, at Lanuvium.)

other. The subject is supposed to have been copied from the Bacchic Kidslayer of Skopas. A shallow vase or tazza (three feet seven inches in diameter), presented by Lord Western in 1839; the triangular base of a decorated candelabrum, discovered in some ruins in the Appian Way; an elaborately-finished candelabrum restored, the upper part being from the

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site of the villa of Antoninus Pius. We may notice here the large marble KRATER placed in the Hall of the Museum in 1869. The subject of the relief on the body of the vase, which is rendered with much spirit, is that of Satyrs busily engaged in a vintage. It is twelve feet high, and is said to have been found in Hadrian's villa at Tivoli. It was purchased from Mr. Hugh Johnston.

Among the supports for tables, &c. (TRAPEZOPHORA), may be noticed one formed of the head, leg, and claw of a lion, boldly sculptured; and among the ALTARS, one dedicated to Fortuna Redux for the safe return of the emperor Severus and his family. DISKS sculptured in relief with various subjects, chiefly Bacchic; they were formerly suspended by chains between the columns of Pompeian and Roman houses. MASKS, on panel or detached, tragic, comic, and sepulchral, and all alike hideous; one is a mask of the youthful Bacchus, with a ring for suspension, from which it is conjectured that the mask may have been anciently hung on a tree in a vineyard under the belief that—

> "Where'er the god his gracious front inclines
> There plenty gushes from the loaded vines."

Among the other miscellaneous objects, including animals, may be noted some curious sculptures collected by the Earl of Aberdeen in 1803. There are a sun-dial; some fountains; a chair for a vapour-bath from the thermæ of Caracalla; a sarcophagus from the Pourtalès collection; a relief of Dacian and Sarma-

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tian armour; votive tablets sculptured with mirrors, combs, bath utensils, sandals, &c. On the floor there is part of a MOSAIC PAVEMENT from Carthage, the subject a colossal head of Neptune in the water. The composition is bold, but does not equal some of the mosaics in the "Carthaginian Room," for which, and many inscriptions, we are indebted to the explorations of Dr. Davis.

The other principal sculptures in this room are as follows:—A statue of HYMEN, the size of youth, found



VICTORY IMMOLATING A BULL.

among the ruins of an ancient Roman house in the Appian Way. Though the workmanship is good, the subject lacks attractiveness, and the same is the case with the group of HERMES AND HERSE, lately purchased from the Farnese Palace. Two small groups in marble of the WINGED VICTORY sacrificing a bull; both discovered in 1773 by Mr. Hamilton in his excavation of the villa of the Roman emperor Antoninus Pius, near Lanuvium. They probably decorated a triumphal arch at Rome.

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THE GREEK AND ROMAN PORTRAITS IN MARBLE.[1]

The ancient iconic heads, busts, and statues in the Museum, possess an interest which does not pertain to the sculptured idealisations of divinities and heroes. In the Egyptian, Assyrian, and Carian sculpture galleries, we have seen many contemporary portraits of the great and illustrious of early times—one and all instructive, either historically or archæologically. Among the portraits we shall now inspect are several that will no doubt excite more interest from the fact that the actions of the persons portrayed are better known from history. In an artistic point of view, many of these heads and busts are not of great value, while there are some very good specimens of the work of the Greek sculptors who practised their craft in Rome for the gratification of emperors and others, when it was no longer possible to practise it in Greece for the noble purposes of Art.

Homer. This head was found at Baiæ in 1780. The face, marked with deep traces of time and thought, seems characteristic of the poet.

Periander, tyrant of Corinth (seventh century B.C.), called one of the seven sages of Greece. This head, the features of which are more expressive of the tyrant than the sage, was formerly in the palace of Pope Sixtus V.

[1] For the most part in the gallery adjoining the hall of the Museum.

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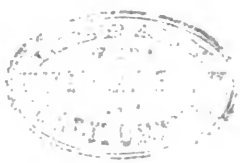
ROMAN PORTRAITS.

JULIUS CÆSAR.
Born, B.C. 101; assassinated, B.C. 44.

JULIA SABINA.
(WIFE OF THE EMPEROR HADRIAN.)
Died about A.D. 137.

NERO.
Born, A.D. 37; emperor, 54—68.

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PERICLES, the great Athenian orator, general, and statesman. He is here portrayed in the prime of life, and wears the helmet with which, according to Plutarch, it was the practice of the sculptors to cover his head, which was considered to be defective in its conformation. This sculpture was discovered in



ΠΕΡΙΚΛΗΣ.

1781, near Tivoli, with another marble portrait of Pericles, which was deposited in the Vatican.

SOPHOCLES, the Greek tragic poet (born near Athens, B.C. 495; died, B.C. 406). The head is of inferior execution, but there is no doubt that it is intended to represent Sophocles. The sculpture was found near Gensano, seventeen miles from Rome, in 1775.

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HIPPOCRATES, the father of medical science (born in Cos, B.C. 460; died, B.C. 361). This bust, which is considered to be a fine specimen of the best style of Greek portrait sculpture, was dug from the ruins of Varro's villa, near Albano.

DIOGENES, the cynic philosopher (born at Sinope, B.C. 412; died, B.C. 324). This masterly head of the great cynic was bequeathed to the Museum by Mr. R. Payne Knight.

ÆSCHINES, the orator, the rival of Demosthenes (born at Athens, B.C. 393; died, B.C. 317). Here the sculpture is of inferior merit, and resembles, in this respect, the "Head of an Unknown Philosopher" from Macedonia—a donation to the Museum in 1839 by Colonel Leake.

DEMOSTHENES, the Athenian orator and statesman (born, B.C. 384; died, B.C. 322). The orator is represented speaking, but under the constraint of the natural impediment of speech which he afterwards overcame. The head was purchased in 1818.

EPICURUS, the originator of the Epicurean philosophy (born in Samos, B.C. 341; died, B.C. 270). This head was found in 1775 near the church of Santa Maria Maggiore, at Rome.

ARATUS, author of the astronomical poem, "The Phenomena" (born in Cilicia, about B.C. 300). The bust, portraying the poet as a man of long visage and prominent forehead, was excavated in 1770 from the ruins of the villa of Marcus Varro.

JULIUS CÆSAR (born, B.C. 101; died, B.C. 44). This head, which seems a representation of the great

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Dictator at a late period of his life, is well authenticated by many of the coins of Cæsar in the Museum. Little is known of its history; it belonged to Mr. Townley's gallery (engraved p. 316). In the head of CNÆUS CORNELIUS LENTULUS MARCELLINUS, one of the new acquisitions of the Museum, we have a remarkable portrait of a contemporary of Cæsar.

AUGUSTUS (born, B.C. 63; emperor, B.C. 31 to A.D. 14). In point of execution, this head, which formerly graced the collection of Edmund Burke, is a much finer piece of sculpture than the portrait of Julius Cæsar. The famous gem-portrait of Augustus is given with the account of the Blacas collection.

TIBERIUS (born, B.C. 42; emperor, A.D. 14—37). This head, another fine specimen of portrait sculpture, was also in Burke's collection.

CALIGULA (born, A.D. 12; emperor, 37—41). An equestrian statue, preserved until lately in the Farnese palace. The head is restored as that of Caligula, but the statue is of a later period, and was probably executed in the second century A.D. Special interest attaches to this figure from the fact that there are extant few specimens of ancient equestrian statues.

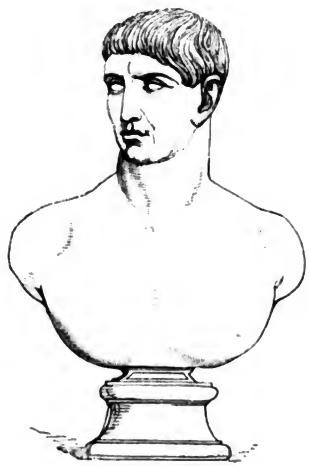
NERO (born, A.D. 37; emperor, 54—68). The character of Nero, as delineated in history, is strongly impressed on his features as depicted in this sculpture. The marble was acquired by Dr. Askew in Athens, in 1741; it is a fine piece of art (engraved p. 316).

DOMITIA, wife of the Emperor Domitian, the last of the twelve Cæsars. The bust represents her of

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matronly age, with full face but small pleasant features, and wearing an elaborate head-dress in the form of a diadem. It was dug out of the Esquiline hill in 1775.

TRAJAN (born, A.D. 52; emperor, 98—117). This portrait is distinguished from all the others by low-



TRAJAN.

ness of forehead and massive projection of the skull above the brows. The bust, which is considered remarkably fine, was excavated in the Campagna of Rome, in 1766.

BARBARIAN CHIEFTAIN (Townley, 106). This is one of the most admired heads in the gallery. Larger than life, it represents the full-faced, strong-featured, and

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long haired but beardless barbarian in the vigour of his rough manhood. There is a defiant bearing in the head, such as Caractacus may have shown when brought before Claudius at Rome. It was found in the forum in which stood the column commemorating



BARBARIAN CHIEFTAIN.

Trajan's victory over the Dacians. The "Barbarian Captive," presented by the Hon. Mrs. Damer, will not bear comparison with this head in conception or execution.

HADRIAN (born, A.D. 76; emperor, 117—138). For a large proportion of the sculptures exhibited in the Græco-Roman galleries, we are indebted to the

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encouragement which this illustrious emperor gave to an art which he is said to have practised himself. One of the two busts of Hadrian—that which shows him in military attire, was discovered on the site of his villa, near Tivoli, while the other, portraying him



THE EMPEROR HADRIAN ADDRESSING HIS LEGIONS.

more advanced in years, was formerly in the possession of Pope Sixtus V. The statue of the emperor in armour was also found among the ruins of his villa. He was the first of the Roman emperors who wore a beard. The personage represented in the engraving who wears a toga has not been identified. It was presented to the Museum in 1854, by Mr. W. P. W. Freeman. The other full-length statue is supposed to represent Hadrian in civil costume. The life-size

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statue representing a female form draped in a tunic is believed to be that of a lady of the time of Hadrian.

ANTINOUS, the favourite of the emperor Hadrian, in the character of Bacchus. There is an expression of much tenderness in the sad, downcast look of the



A ROMAN IN CIVIL COSTUME.

youth. The bust was discovered near the villa Pamfili at Rome, in 1770.

ÆLIUS CÆSAR, who was adopted by Hadrian, but died during the lifetime of the emperor. The bust was bequeathed by Mr. R. P. Knight, in 1824.

SABINA, wife of the emperor Hadrian, celebrated for her private and public virtues. This empress (whom her husband compelled to take poison that she might not survive him) was so much respected by

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the Romans, that divine honours were paid to her memory. In the bust the head-dress is arranged in the form of the *ampyx*, which, while adding to the appearance of dignity, imparts austerity to the countenance. The bust belonged to Mr. Townley's collection (engraved p. 316).



ANTONINUS PIUS.
(Bust from Cyrene.)

ANTONINUS PIUS (born, A.D. 86; emperor, 138—161.) This emperor, who was distinguished for wisdom, is represented by two fine busts. One, which has a beautiful surface, was excavated in the Augusteum in the Cyrenaica by Messrs. Smith and Porcher. The other was formerly in the Grimani collection at Venice.

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FAUSTINA the elder (?), wife of Antoninus Pius, who died at the age of thirty-six, was represented to have been a very licentious woman. The bust, which is from Cyrene, exhibits a curious fashion in the hair being formed into a cone on the top of the head.

MARCUS AURELIUS (born, A.D. 121; emperor, 161—180). This bust, from the celebrated Mattei collection, represents the emperor as one of the Fratres Arvales—an order of priests said to have been instituted by Romulus. There is another bust of this emperor in light but coarse marble, from the Augusteum of Cyrene.

FAUSTINA the younger, daughter of Antoninus Pius, and wife of Aurelius (born, A.D. 140; died, 175). A small fine portrait of a handsome, clever, but abandoned woman. It was purchased at Pozzuolo in 1777.

LUCIUS VERUS (born, A.D. 130; emperor, with Marcus Aurelius, 161—169). There are two fine portraits of Lucius—one belonging to the Townley (Mattei) collection, and the other to the Pourtalès. The first—a large bust, draped—portrays him as a man with bushy hair and forbidding look. The second—a head—represents him as a youth with fine curly hair and soft features. In the Bronze Room there is a good portrait of the same emperor from the Blacas collection.

COMMODUS (born, A.D. 161; emperor, 180—192). In this head, from the Farnese Palace, one can hardly realise the emperor who was chiefly remarkable for his depraved habits and vulgar tastes. The lower

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half of a nude statue of Commodus, discovered in 1865 by Mr. Wood in the Odeum at Ephesus, is exhibited with the marble head. Commodus and Hercules may be seen together on a beautiful gem in the Blacas collection.

CRISPINA, wife of Commodus, presents a handsome appearance in her bust, which was formerly in the Pourtalès collection. She was put to death by her husband in A.D. 183.

SEPTIMIUS SEVERUS (born, A.D. 145; emperor, 193—211). This bust was found on the Palatine hill in 1776. It illustrates at once the cruel character of Severus, and the low condition into which the art of sculpture had fallen at this period.

CARACALLA (born, A.D. 188; emperor, 211—217). Properly, Marcus Aurelius Antoninus, but called Caracalla, because he introduced for his soldiers' use a mantle thus designated, worn in Gaul. The bust, which represents the emperor as a thorough barbarian, was excavated in 1776 in the garden of the nuns at the Quattro Fontane, on the Esquiline hill.

JULIA MAMMÆA, mother of Alexander Severus, was a woman of intellect and high principle, and these qualities are exhibited in her portrait. The hair, naturally wavy, is plainly arranged in front, and looped behind the ear. The head was purchased at the sale of the Pourtalès collection.

GORDIAN I. (born, A.D. 157; emperor, 238). The bust portrays this learned and polished man before he was invested with the imperial purple, which he

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wore only for six weeks, when a crowd of misfortunes impelled him to put an end to his existence. The bust, in which poverty of sculpture is observable, formed part of the Townley collection.

Octacilia Severa, wife of the emperor Philip the Elder; a lady whose features, if we are to credit the sculpture, were slightly awry, and who dressed her hair in the style of Julia Mammæa. The bust was some years ago described as that of Plautilla.

ROMAN SCULPTURES, ETC., FOUND IN ENGLAND.

The style of the provincial art of the Romans under some of the emperors whose portraits have just been described, may be studied in the specimens found in this country, and placed in the same gallery of the Museum as the portraits. The following may be noted:—A small figure of Atys, the Phrygian youth beloved by Cybele, and changed into a fir-tree. A basin showing busts in relief of Venus holding a mirror, Jupiter, Mercury with his caduceus, and Mars with a spear. An altar dedicated to Æsculapius and Fortuna Redux, accompanied by emblems of the divinities; and other altars with various dedications. In the Imperial portrait gallery are four Roman receptacles for the dead. They are all in coarse stone, and a single specimen only exhibits any attempt at sculpture. One of them, which is oblong, with the top pointed and fastened to the ends with bars of iron, was excavated in 1853 in

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Haydon Square, near the Minories. The *mosaics*, or tesselated pavements, are much superior in an artistic point of view. The pieces ornamented with Neptune among fishes and marine monsters, with birds and animals, were found at Withington in Gloucestershire. The *pigs of lead*, inscribed in some instances with the names of emperors, show the manner in which the ore of our mines was cast before it was devoted to commercial purposes. A long slab of coarse stone, which may be noticed in this place, contains an inscription in Roman and *Ogham* letters. Three other slabs exhibit specimens of the hiero-grammatic writing of the ancient Irish.

THE GREEK AND GRÆCO-ROMAN TERRA-COTTAS.

(Clay figures, bas-reliefs, &c.)

The terra-cottas in the Museum, giving further illustrations of the art of the ancient Greeks, are arranged with others of Phœnician and Roman origin, and the collection will accordingly be glanced at as a whole. The assemblage of terra-cotta objects recently brought together in the second vase room of the Museum gives support to the opinion that the fabrication of utensils out of clay was one of the very first of the useful arts, and that the embodiment in the same material of idealisations of divinities ranked with the earliest of the decorative arts. The small clay idols of Phœnicia, many of which were excavated at Dali (Idalium) in the

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island of Cyprus, are among the earliest and most grotesque of terra-cotta specimens. From these homely efforts we have the means of tracing, in one of the richest collections of terra-cottas in Europe, the progress of the plastic art to its perfection in the small terra-cottas from the site of the tomb of Mausolus, finished with the nicety of carving in ivory. The Mediterranean Islands, portions of Italy, Greece, and Asia Minor, have given up to us these little curiosities in baked earth; and from Rome, as the depository of ancient Greek art, we have derived some of the largest of the figures and bas-reliefs. The subjects of these figures are multifarious, and the normal colours are yellow, light and dark brown, and red. One small group, skilfully modelled, represents two females stooping and playing with knuckle-bones at the game of *tali*. There are also numerous animals, and a great variety of miscellaneous objects. Some of the vessels are capacious, and of curious shapes; some are ornamented at the sides with small statues, heads, animals, and flowers, the heads in several instances being life-size. Two small ornamented vases, both in a high state of preservation, are finished with a delicacy very unusual in terra-cotta. One is an old goat-headed satyr, in which the faces and heads of goat and man are blended with a degree of skill quite surprising; the other is the head of a female of majestic beauty, her wavy hair decorated with flowers, and her ears ornamented with pendants of handsome design.

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We may here notice the ancient sepulchral urn, painted and gilded, and decorated on the sides with representations of the chimæra. This relic was found at Athens. Within it are bones of the deceased, fragments of bronze and iron implements, &c. The obolos, a small Athenian coin in silver, meant as the fee for Charon, lies beside the urn. The



SEPULCHRAL URN, WITH REMAINS.



TERRA-COTTA VASE.

fruit-stand, placed near the above, and composed of four cups resting on a stem, and relieved at the sides with Cupids, panthers, and Bacchic masks, is also an interesting specimen of ancient terra-cotta. Some of the smaller terra-cottas are of exquisite finish, and the following subjects are also worthy of mention:—"Aurora carrying off Kephalos," and "The Surprise of Thetis by Peleus," from tombs at Camirus, in

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Rhodes; "Sappho and Alcæus;" "Bellerophon slaying the Chimæra;" the head of Scylla; and "Perseus with the slain Medusa," from the treasure-island of Melos.

Of the Toys of the children of the ancient Greeks we also possess illustrations, and it is amusing to compare them with their archetypes in the Egyptian collection. They are in baked clay, and are chiefly dolls (*neurospasta*), the arms and legs being jointed with string, and therefore movable. Many are coloured, and most of them were found in tombs —the little playthings laid with the little players. The terra-cotta coffin, found at Camirus in 1863, six feet four inches long, and two feet one inch broad, may likewise be noticed in this place. The heads of men, animals, and floral ornaments, are painted round the top in brown and crimson on a pale ground. This finely-preserved specimen of the sepulchral art of the Phœnician Greeks is believed to be unique.

The fine series of terra-cotta reliefs, chiefly architectural,[1] set in the cases 32—41, in the Second Vase Room, were for the most part collected by Mr. Townley while in Italy; some were purchased by that gentleman from Nollekens, who obtained them in Rome; a few belonged to Sir Hans Sloane,

[1] "The bas-reliefs were cast in moulds, and after they had been baked they were occasionally re-touched by a graver. They were made use of by the ancients as decorations for their temples, tombs, and other buildings. They evidently formed the friezes; and the manner in which they were fastened to the walls by metal nails is occasionally perceptible."—*Sir H. Ellis.*

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but these are believed to have been previously in the collection of Cardinal Gualtieri. The reliefs are interesting not only as specimens of the plastic art of the Græco-Roman period to which they belong, but as vignettes of classic subjects by classic artists. The subject of the relief of which an illustration is



THE BUILDING OF THE ARGO.
(*Terra-cotta bas-relief.*)

given is the construction of the ship for the famous Argonautic expedition under Jason for the recovery of the Golden Fleece. Argus, son of Phrixus, is busily engaged with chisel and hammer in forming the vessel which is to carry the Grecian heroes to Colchis, and Athene is assisting Tiphys, the pilot, to fix the mainsail. This terra-cotta, and two other

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copies, were discovered near the Porta Latina at Rome, built into the wall of a vineyard. The limits of our space will not admit of our giving, as we had intended, a list of the subjects of the other reliefs in this collection.

The large terra-cotta figures of Urania, Calliope, Thalia, Juno, and other muses and goddesses, besides the three large terminal heads of Bacchus, may be pronounced among the most valuable specimens extant of the plastic art as practised in Græco-Roman times. With one exception, they were found in 1765 in a dry well near the Porta Latina at Rome.

THE MURAL PAINTINGS OF POMPEII, HERCULANEUM, AND STABIÆ.

From the terra-cotta reliefs with which the Romans decorated the walls of their buildings, we may turn to the mural paintings from the ill-fated Pompeii, Herculaneum, and Stabiæ, of which there is a specially interesting, though small, collection in the Museum, arranged near the terra-cottas. The freshness of most of the things discovered in the lava-entombed towns of the Campagna has excited surprise; and some of the frescoes in the Museum might be taken for paintings from the last exhibition at the Royal Academy. These mural paintings are much superior in drawing to the frescoes of Egypt. More colours are used, perspective is introduced, and the forms and grouping are such as

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we are accustomed to see; but the backgrounds—some grave, some gay, yellow, orange, red, and brown—give many of them their originality. Among the subjects may be mentioned:—Ulysses passing the Sirens; Dædalus flying; and Icarus falling from the sky; Ariadne, semi-draped, reclining on the shore of Naxos, the boat of Theseus passing in the distance; a female reclining, partially clothed in a green robe; two male figures standing and holding branches, &c.—probably poets—very well drawn; Phædra denouncing Hippolytus to Theseus; a painting of "Victory," taken down from a wall of the residence of the quæstor of Pompeii; Phryne, assisted by Cupid, unveiling herself before her judges—the colours pale; a musical party; Apollo, from the house of Castor and Pollux, Pompeii; a portrait of a young man and of a young woman, evidently the work of a skilful artist; paintings of goats, birds, and other animals; male and female figures; heads; a Cupid; Venus in the air; &c. Besides the paintings, there are a few excellent and finely-laid mosaics: one, very curious, representing a lion bound by Cupids, and Hercules in female attire; and there are reliefs of Cupid, birds, &c. The paintings have been mainly derived from the Temple and Blacas collections; those in the former collection were added by the special direction of the King of the Two Sicilies. The life-size portrait of a "Flute-player," said to have been found in the columbarium on the Appian Way, Rome, was presented to the Museum in 1865 by Sir M. W. Ridley.

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BRONZES—GREEK, ETRUSCAN, AND ROMAN.

The Greek artist frequently became as famous for his works in metal as for his works in marble. To prepare the model and cast the statue often afforded a relief from the labour of the chisel and mallet; and if the process of casting was not marred by a sluggish flow of the fused metal, or the bursting of the mould, the artist acquired as great a reward as if he had spent years in the manipulation of a block of marble. Many artists, indeed, devoted themselves entirely to working in metal. But though the Greeks brought this art to a degree of excellence enviable even in our days, they were by no means the first who practised it. We have observed among the Egyptian and Assyrian antiquities in the Museum, objects in bronze, which, at any rate in the case of the former, were manufactured centuries before the Greeks had cultivated the toreutic art; and in the Bible we find allusions to metal-workers of early times, to Tubal Cain, Bezaleel, Hiram, and others, and accounts of articles manufactured, such as the vessels of great abundance which were cast for the temple by king Solomon in the clay ground between Succoth and Zarthan, in the plain of Jordan. But what, we may ask, has become of the innumerable large metal works of the ancient world—of Egypt, Assyria and Babylonia, Phœnicia, India, Etruria, and especially of Greece? Many of them, we have been told, were ruthlessly broken up by the northern barbarians who

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overran the south of Europe when the degenerate state of Rome could offer them no effectual resistance; and many of them were converted into coin, and in that metamorphosis they may even now be passing from hand to hand among the money-earning and money-spending populations of the world. It is beyond doubt, however, that, interspersed with the large collection of smaller bronzes in the British Museum, there are not merely copies anciently reduced from great works, but compositions from the hands of some of the famous statuaries of antiquity.

The great abundance of copper, the ease with which it could be fashioned into articles for use and ornamentation, the durability infusible by the admixture of alloys, and the high polish the surface could take, will account for the many purposes to which this metal was applied by the primitive races. We shall first of all see it in its application by the Etruscans—a people mysterious in their origin, and identified by various learned writers with the Pelasgians, Tyrrhenians, and Lydians, and many other early races. They were, at all events, a people foreign to Italy, who entered the country at the head of the Adriatic, subdued the Umbrians, and settled down in the central part of the peninsula. The histories of this strange people, by Valerius Flaccus, Cæcina, the emperor Claudius, and others, having been lost, our knowledge of them is mainly derived from the memorials in stone and bronze which they have left behind. Remains of the principal cities of Etruria have been discovered, but the subterranean tombs of

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the wealthier inhabitants have supplied the museums of Europe with the richest relics of a mysterious race, regarding whom some interesting particulars may be found in the works of Micali, Bossi, Müller, and Dennis.

Etruscan art, from its birth to its union with the purely Greek and the Roman, is more or less illustrative of the social customs and the mythology of the people of Etruria. The history of this art has been divided into five periods; the first characterised by a rude and uncultivated state; the second by works in the Grecian and Pelasgic style; the third by works bearing an Egyptian and mythological stamp; the fourth by a higher degree of excellence, yet confined within the limits of the older Grecian fictions; and the fifth by a still fuller perfection according to the more refined models of the Greeks. Of these periods illustrations will be found in the British Museum among the castings in bronze, to which the Etruscans were particularly attached; so much so, that their cities were filled with bronzes of large dimensions.

One of the earliest specimens of the larger Etruscan statuary in bronze in the Museum is the bust of a female, perhaps a goddess or priestess, resting on what seems to be the inverted half of a vase. The figure is composed of plates of hammered metal soldered together. A serrated collar is worn round the neck, the bust is undraped, and the left hand is placed on the right breast, as in some of the Egyptian reliefs. On the pedestal are embossed chariots, lions, and sphinxes, in a style that recalls the

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reliefs on the bronze bowls from Assyria. Among the specimens we possess of small bronze figures many are scarcely less ancient than the specimens of larger statuary. Several of the statuettes of Mars are fashioned in a very primitive manner. Of the small



THE ETRUSCAN VENUS.



AN ETRUSCAN MIRROR.

(Bronze.)

bronzes we may specify these:—The archaic Aphrodite, nude, from a candelabrum; Pan playing on the syrinx; masks; gorgons; sphinxes; sirens; horsemen with long pointed hats; Herakles strangling the lion; Aurora bearing off Kephalos; and Apollo with a fawn.

Prominent among the select specimens stands the

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large figure, two feet high, of a female found at Sessa on the Volturno, near Naples. The attitude is similar to that of the bronze female statuettes in the Egyptian gallery; but the dress differs. It is impossible not to admire the manner in which the figure has been finished, and the refined taste in costume which prevailed among the Etruscans at that early period. But the drawing given of the figure renders description unnecessary. It was acquired by the Museum in 1864. By the side of the Etruscan Venus stands a statue of Mars, an equally fine specimen of bronze work, showing the style of the armour worn in the Homeric ages. Among the other select Etruscan bronzes are the following:—A small standing figure of Herakles, and a female in embroidered dress, holding up her hands in surprise; Dionysos, in a long robe, reclining, and holding a cup; Herakles subduing the man-eating horses of Diomedes, king of Thrace, from the top of a cista found at Præneste; and Demeter sitting in the rustic car, each of the wheels in the form of an open flower, found at Amelia in Etruria.

The other objects of interest that may be pointed out are:—Parts of an Etruscan chariot embossed in silver in high relief; bronze cars on wheels, found in the tomb of a lady at Polledrara; full-length marble figure of a female in long chiton and mantle, holding out her hands, in one of which is a bird; and ostrich eggs incised and painted with figures of animals, &c., deposited for the sustenance of the *manes* of the departed. There are, besides, beads, phialæ for wine, vases, bottles, ladles, tripod-stands, strigils or scrapers

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used in the bath, and other utensils, including a circular tripod hearth, on which rests the charcoal that may have been kindled above 2,000 years ago for an Etruscan dinner or an Etruscan sacrifice.

The specimens of candelabra in the Bronze Room indicate the taste of the Etruscans in the construction of articles for their dwellings and sepulchres. The stem, generally long and thin, rests upon a tripod, with a bronze statuette or group resting on the flat top or pinakion, or on the head of the central support. In one instance the design is curious—a figure stands on the head of a seated female. There are also a great many censers (*thuribula*) used in the sacrifices. We have specimens likewise of the *cista*—a bronze cylindrical vessel not unlike a bandbox, in which the Etruscan ladies deposited the articles of their toilet. It was long supposed that receptacles of this kind were used in the religious rites of the Etruscans, but the discovery in one of them of a mirror, combs, hair-pins, an ear-pick, and glass vessels containing rouge, set the matter at rest. On the outsides of the *cistæ* are engraved floral patterns and mythological and other scenes. The tops, sometimes flat, sometimes convex, are mostly decorated with small groups in bronze.

The Etruscans were celebrated for their vase manufacture, and there are several fine specimens in the Museum. We have likewise samples of their "looking-glasses" in a large collection of metal plates. For the most part the mirrors are circular or pear-shaped pieces of flat bronze with handles. On the

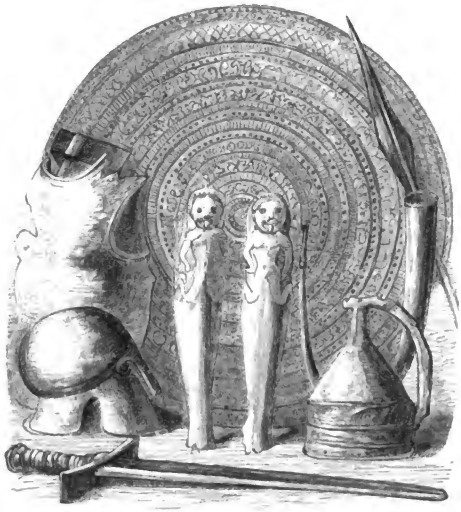
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backs of the hand-mirrors were cut in outline scenes from mythological subjects, and from domestic life. The engravers have not been too fastidious in the choice of subjects, but several of the classic subjects, such as Athene springing from the brain of Zeus, Helen performing her toilet in the presence of Aphrodite, and Orion crossing the sea, are treated with very good taste. The subject of the finest of the circular mirrors in the British Museum is Helen at the taking of Troy, seeking refuge from the pursuit of Menelaos at the altar of Athene; the composition including Aphrodite and several other figures, whose Etruscan names are inscribed over them. Sometimes the circular plates were mounted on pedestals; and a specimen of one of these is engraved at p. 338. One mirror is set in a frame ornamented with Cupids and flowers; the pedestal containing, in relief, a female, with flowing mantle, holding up a youth. This fine specimen was found at Locri, in Southern Italy, and was purchased in 1865, of Signor Castellani. The smaller mirrors were kept in cases, generally embossed. There are several of these cases, chiefly Greek, in the Bronze Room. Very small *specula* were sometimes encased in coins.

The bronze armour and weapons, Greek, Etruscan, Roman, are highly interesting, not merely as samples of ancient productions in metal, but because many of the specimens were worn and used in struggles which history has made famous. There are helmets of many shapes, cuirasses, belts, greaves, swords, daggers, shields, some of very large size, spear

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and arrow-heads, hatchets, sling-bullets, muzzles for horses, &c. Of some of these a trophy has been formed. Several of the specimens were obtained from the warrior tombs of Etruria. Two of the helmets are particularly interesting from the in-



GROUP OF GREEK ARMOUR AND WEAPONS.

scriptions in archaic Greek which they contain. One is dedicated to Zeus by Hiero I., king of Syracuse, on the occasion of his naval victory over the Tyrrhenians, B.C. 472. The other is dedicated to the supreme god by the Argives on a victory over the Corinthians. We may also notice a fine

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Roman sword in a bronze scabbard, on which is embossed a Roman emperor (Augustus) seated, viewing a victorious general. It was found at Mayence in 1848, and was presented to the Museum in 1866 by Mr. Felix Slade.



MERCURY.

(*From the Payne-Knight collection.*)



JUPITER.

(*From the Denon and Pourtalès collections.*)

The bronzes of purely Greek and of Græco-Roman and Roman manufacture in the Museum are numerous, the small specimens outnumbering the large ones. Among the select specimens—exhibited in cases standing out in the room, and in some of the wall-cases on the east of it—we may notice the following:—Two statuettes, the surface

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covered with a deep green patina, representing Jupiter standing and without drapery. The Jupiter enthroned, holding the sceptre and lightning, is an excellent illustration of this grand composition, though it is of the Roman period. This bronze, remarkable for its fine condition, was found in Hungary, but before it came to the Museum it presided in the Denon and Pourtalès collections. The Payne-Knight MERCURY is the gem of the bronze statuettes. It has been described as affording "a more perfect specimen of what Grecian art originally was than anything extant." The god is represented in his mercenary character as Hermes-Kerdôos, the patron of gain, the tutelary god of merchants, as indicated by the big purse, made out of the entire skin of an animal, which he holds in his right hand. The caduceus, held in the left hand, is of silver. The chlamys, falling from the shoulder, is fastened by a gold fibula. The little votive torc round the neck is of gold, and it is believed that it was put on by the Gaul who deposited the statuette in the cave in the diocese of Lyons where it was found by a couple of weather-beaten labourers on the 19th of February, 1732. The figure stands on the original pedestal, inlaid with silver.. A MASK OF MERCURY, also an exquisite specimen of modelling and finishing, presents a surface as smooth as that of a bronze fresh from the mould. A statue of VENUS (1 ft. 9⅝ in. high) stooping to adjust one of her sandals, and another statue of Venus arranging her tresses, from the Pourtalès collection, are worthy

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of being classed among the select specimens. There is a fine figure of Apollo, two feet three inches high; and a smaller bronze, which represents Apollo stooping to bend his bow, was considered by dilettanti at the beginning of the century to be the most perfect work of art then extant.

Boy (nude) playing at the game of Mora—the largest of the select bronzes (nearly two and a half feet high) discovered at Foggia, in Southern Italy, and purchased from M. Piot, of Paris, in 1869. This vivacious little fellow, who has thrown himself into a defiant position, and challenges his playmate to guess the number of fingers he holds up, is believed to have formed part of a group of Cupid and Ganymede.

The boy Bacchus, nude, having the skin of a panther thrown over his left shoulder, and holding the Bacchic staff or thyrsus in his right hand. It is believed that this fine little figure, which is in excellent preservation, was derived from Pompeii. (See Engraving, page 347.) Another statue of Bacchus, "in good case," two feet high, was picked up in a broker's shop in London.

Silenus, carrying a basket on his head, seems suffering from the effects of a deep debauch. The bronze is unquestionably the work of a skilful artist of the later Athenian school. The surface is covered with the *patina antiqua*, so much admired by many connoisseurs. It was acquired by the Museum in 1869. (See Engraving, page 347.)

Hercules, coming from the tree in the garden of the Hesperides, from which he has plucked the

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apples, the serpent that guarded the fruit hanging dead on the tree. The statue, two and a half feet high, was found among the ruins of an ancient temple on the site of the ancient Byblos on the coast of Syria. It is a grand composition, and is held in high estimation by artists.

MELEAGER, in the act of slaying the huge boar sent by Artemis to ravage the country of his father Æneus, king of Ætolia, because the king had neglected her altars. Spear and boar are both wanting. The prince wears only a cloak over his shoulder, and the powerful figure of Meleager is thus well defined. The statue, which appears to be a work of the Macedonian period, belonged to the Pulszky collection. (See Engraving, page 347.)

POMONA, or Autumn, with a lapful of fruits, a specimen of Roman work. The figure is upwards of a foot high, and was found at Padua.

A GREEK PHILOSOPHER, seated in a thoughtful posture, and a life-like head of an old man, supposed to portray a GREEK POET. The first, which was recovered in dredging the harbour at Brindisi (*Brundusium*), presents a fine illustration of reflectiveness. The head of the poet has been ascribed to Homer, and also to Pindar. This bronze was brought from Constantinople at the beginning of the seventeenth century for the collection of the Earl of Arundel.

BUST OF CLAUDIUS, with alabaster drapery; the surface of the bronze damaged as if by fire. BUST OF LUCIUS VERUS, which portrays the emperor of the same age as the Townley bust. The bronze is

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BRONZES.

BACCHUS. MELEAGER. SILENUS.



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ten inches high, and was formerly in the Blacas collection.

MALE HEAD, life-size, a striking portrait in bronze. The eyes have been enamelled, and the discoverers think that it may represent some king of Numidia or Mauritania. It was found under the pavement of the temple of Apollo at Cyrene. HEAD OF A BOY of the Roman period, with the forelock tied in a knot. HEAD, life-size, winged, probably representing HYPNOS (Sleep), discovered near Perugia.

STATUETTE of a nude MALE FIGURE, with the egg-shaped cap, and the locks of Jupiter rising from the forehead. It was found at Paramythia, and has been described as in the highest style of Grecian art, though not remarkable for elaborate finish.

In case D are some of the finest embossed bronzes in the Museum. The gems of the collection—famous throughout Europe—are the reliefs found in 1820 in Magna Græcia near the river Siris, Lucania (Basilicata), and which are generally believed to have ornamented the shoulder-straps of an ancient cuirass. In each case the picture is a Greek, nude, with helmet and shield, overpowering an Amazon—clutching her by the hair and pressing his knee in her side. The figures are in high relief, and were apparently executed in the same manner as the work known as répoussé(1). Traces of gilt are seen on parts of the

(1) Or "pushed-out" work. The design is drawn on a thin plate of metal, properly prepared, and relief is given to the figures or other objects, by pressing or pushing the parts from the back of the plate

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metal. The masterly style of these bronzes is very striking when compared with the majority of the bronze reliefs exhibited in their vicinity. They were purchased by subscription from the Chevalier Brönsted for £1,000.

Among the miscellaneous select works in metal we may notice a relief of Eros playing with a goose, from Naples; group of Eros and Psyche; a large and fine head of Medusa, in high relief, from a bronze mirror-case found at Corinth; a lamp in the shape of the head of a greyhound holding a hare's head (which forms the spout) in its mouth, from Nocera; a silver bucket presenting a beautiful relief of the story of Europa and the bull, found in France; inscribed bronze plates, containing decrees of the people of Corcyra; and another, dating about B.C. 620, containing a treaty of two tribes in the neighbourhood of Elis, where it was found.

The inscriptions on the tablets discovered in the temenos of the infernal deities at Cnidus bring before us not merely scenes in the domestic drama of the ancient Greeks, but bear the impress of the every-day aspirations of ordinary people. The inscriptions, scratched on strips of lead, are chiefly *diræ*—imprecations on persons who have been guilty of some uncharitable act towards their neighbours. One lady, a wife, invokes the curse of Demeter, and the other divinities of the region below, on the head of the per-

till the required projection is obtained. The details are then carefully finished on the upper face by the means usually employed by chasers. —*Westmacott.*

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son who has accused her of attempting to poison her husband; another lady, whose name is "Prosodion," hands over to Plutonic vengeance those who have misled her husband Nakon. Other wives appear to have been exasperated from similar causes, and to have found relief in depositing the leaden imprecation in the temple. Several of the inscriptions have reference to thefts, and to the non-restitution of property.

Among the small metal articles, Greek and Roman, may be mentioned locks, padlocks, bolts, keys, hinges, nails, cramps, compasses, spurs, tweezers, needles, knives, spoons, graters, bells, and dice. Of these last some are in the shape of figures seated with their arms akimbo, the spots of the dice being marked on their chests and backs. There is also a large collection of fibulæ or garment-fastenings, armlets in bronze and lead, and pendent ornaments in the shape of animals, arms, feet, helmets, vases, and swords. On one of the bronze fibulæ, found in a tomb on the north-east of the tombs of the prophets at Jerusalem, there is a figure of Bacchus standing in an easy posture, and at his side a goat. Of Roman bronze candelabra there are several specimens in the Museum. In form they resemble the Etruscan, but are without figures. There are besides numerous small lamps exhibiting various devices. One, of good size, was found in a vault near the baths of Julian at Paris, the site of which is partially occupied by the Hôtel Cluny. It is ornamented with dolphins, lions, and satyric masks, the eyes being inlaid with silver. Near these lamps there is a handsome seat (*bisellium*)

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likewise inlaid with silver, while finely-modelled heads of horses and satyrs project from the supports. In connection with these specimens may be mentioned the choice and nearly complete collection of articles —scrapers (*strigiles*) and bronze and other vessels— used in the Roman baths, and presented by Mr. George Witt, in 1867.

We have a very interesting collection of weights —Greek, Roman, Byzantine, and Etruscan—and of weighing machines or steelyards. Near these articles are exhibited a collection of small Greek and Roman objects. Among the ivory carvings are: an elephant, just large enough to be seen, from the mausoleum; some reliefs; several heads; a portion of a casket; and a very curious figure of a dwarf. We may also notice here a flageolet of bone and bronze found in a tomb at Halicarnassus; two flutes and a lyre (*chelys*) found near Athens; and some amber carvings, among which is a small box, supposed to have formed part of a Roman lady's toilet service.

ANCIENT GOLD ORNAMENTS.

The Etruscan metallurgists were so successful in the production of articles in bronze, that it is not surprising to find they wrought in the more beautiful and ductile gold ornaments which, depending almost entirely upon the elaboration of minute patterns, were not only the admiration of contemporary nations, but are, even in an age when jewellery may be said to

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have reached perfection, ranked among the specimens of ancient ornaments most worthy of imitation. The British Museum contains a rich assortment of Etruscan jewellery, consisting of wreaths or diadems, necklaces, and pectoral ornaments, fibulæ (clasps or brooches), bracelets, rings, bullæ or "solitaires," for the neck, and



ETRUSCAN GOLD ORNAMENTS.

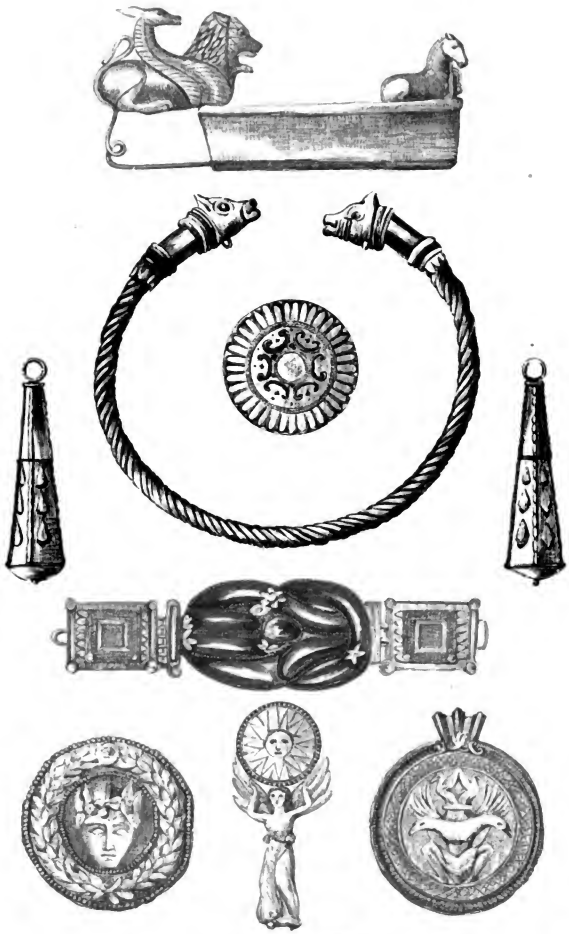
miscellaneous trinkets, mostly embossed. One of the ornaments is of superb description, with tiers of pendent heads, figures of harpies, and inlaid precious stones. Many necklaces are composed of globular gold beads, varying in size, and others consist of square and circular plates of gold linked together, some of the plates being engraved with heads of animals, &c.

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Floral and other devices are introduced between some of the plates. Several of the Etruscan *fibulæ* are thin gold disks with filigree work on the surface; one of these is a splendid specimen, rather large, and in the finest state of preservation, as indeed nearly all of them are. Another of pale gold or electrum—gold containing a rather large native alloy of silver—four and a half inches long, is of curious and complicated construction; it is made up of four bars, hooked and pinned in the centre, and terminating in female heads, sixteen little double-headed and filigreed monsters occupying the top of the middle portion. It is believed that this ornament was used for fastening at the shoulder the dress of some wealthy Etruscan. The largest and finest of the fibulæ is that from Cære (Cervetri), formerly in the collection of Mr. T. Blayds. It is of very unusual size, over eight inches long, and in the best style of the gold work of Etruria. The *bullæ*, or bosses, were worn suspended from the neck, and probably by Etruscan children till they reached maturity, in accordance with the Roman custom. A few of the bracelets are massive, and others are formed of narrow bands of gold beads and flowers. Many of the rings have the oblong chaton, with figures embossed or in intaglio, and there are several small spiral rings. It will be observed from the engraving that most of the Etruscan designs are familiar from modern imitations.

The Greek ornaments are also elegantly wrought, but they differ in design from the Etruscan. The Roman specimens we possess do not present that

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GOLD ORNAMENTS.

From the Blacas Collection. In the Museum Ornament Room.

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variety of type or beauty of workmanship which might have been expected. The Phœnician ornaments are curious in their subjects, but highly finished.

Many of the earrings are tastefully and skilfully designed. We have a pair found in the island of Ithaca, each a Victory holding upright on her head a disk on which is the face of the god Helios in relief. Many of the gold pendants are effigies of the infant Bacchus. A favourite earring with Roman women was composed of a short bar of gold, from which dropped a couple of pearls, having a sharp hook above the bar to fix in the lobe of the ear. There are a few handsome necklaces. One is composed of four fine chains of gold, in which are set at intervals small white glass beads. Another is made up of glass and gold beads, and ends in goats' heads set with garnets; and a third consists of a broad finely-worked chain, terminating at each end in a lion's head, rosettes and double leaves hanging from the chain. The Roman necklaces are for the most part small; some are finished with pearls and precious stones. The Phœnician necklaces are composed of square and oblong plates, some being embossed with a standing figure of a winged goddess, and some with the bust only of the goddess. The bracelets are numerous, but there are no samples of the armillæ of six and ten pounds' weight which are said to have been worn by the Sabine and Roman women. The rings outnumber any of the other specimens. Many are quite plain, many are signet rings, and many are plainly set with precious stones. The profusion of Roman rings (*annuli*) may be

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accounted for by the circumstance that numbers of the citizens put a ring on each finger. There are several specimens of the gold fibulæ (clasps or buckles) which were generally worn on the left shoulder. Several of the Roman brooches are made up of coins. Among the miscellaneous ornaments, some of which are beautifully embossed and chased, there is a cross-band composed of four strips of gold, about eight and a half inches long, embossed with Cupids and amphoræ, the centre containing filigree and a flower. A floral ornament of Græco-Phœnician work may also be noted. It is composed of six leaves of pale gold, in the centre of which is an animal's head issuing from the calyx of a flower.

The ornaments above mentioned have been derived from various sources in past years—from the Hamilton, Townley, Payne-Knight, and other collections; and in recent years from the collection formed by Mr. James Woodhouse during a long residence in the Ionian Islands, and from the museum of the Duc de Blacas. With the Blacas museum we acquired a particularly interesting series of silver objects forming the trousseau of a Roman bride of the name of Projecta, who lived most probably about the close of the fifth century of our era. The objects consist chiefly of a toilet service, which, when new and bright from the metal-man's workshop, must have formed a valuable addition to the adornment of a lady's boudoir. The principal article is the casket figured in the accompanying engraving. It is twenty-two inches long and seventeen broad, embossed and chased with such

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subjects as—Venus seated in a shell supported by Tritons with Cupid, and Nereids riding on Tritons; Projecta conducted to the palace of the bridegroom Secundus; and the bride at her toilet, assisted by her maids. On the lid two Cupids hold a wreath, within which are the portraits of Projecta and Secundus. A Latin inscription on the front of the



PROJECTA'S SILVER CASKET.

lid gives additional interest to the treasure, for we infer from it that "the happy couple" were Christians. It is to this effect: "May you live in Christ, Secundus and Projecta." Another casket, polygonal in shape, and a long-necked silver flask for perfumed oil, belonged to this service. Several ornaments, all in silver, and occasionally gilded, were found with these things, and the whole of the articles were discovered in 1793 in a roofed chamber in the ruins of a building at Rome.

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ANTIQUE GEMS.

The ancients excelled in another branch of art—that of gem-engraving. Indeed, some of the finest examples of ancient art have come down to us in this miniature form. In the British Museum the gems have very recently been raised into a most important collection by the acquisition of the Blacas cabinet. Formerly the collection comprised about 500 specimens derived for the most part from the treasures of Townley, Payne-Knight, Cracherode, and Hamilton.

The Townley gems number in their ranks some half dozen intaglios not to be surpassed by any of the most famous cabinets of Europe. First among these is the JULIUS CÆSAR of Dioscorides, a front-face portrait on a sard, the brows encircled with a laurel wreath, the face full of energy, but hard-featured and haggard, and expressed with all the fidelity of a photograph. Front-face bust of an empress on a fine dark amethyst—probably LIVIA, in the character of Abundantia. Perseus holding the harp and gorgon's head, upon a large sard, a figure of careful and minute finish. A bearded BACCHUS on red jasper, and an Athenian warrior supporting a dying Amazon (upon amethyst), by Aspasius. A full-face portrait of a young man, by Ælius, upon a sard, an admirable work both for expression and execution. CUPID advancing to the rescue of PSYCHE, engraved by Pamphylius on a splendid ruby-coloured sard. Head of a laughing FAUN, engraved on a fine jacinth by

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Ammonius. Many of the uninscribed intaglios are equal to any of the above in artistic merit.

The collection is also peculiarly rich in gnostic gems. Special interest likewise attaches to the scarabæi. As for gems still retaining their antique settings, the collection cannot be matched by any in Europe. Among these is a magnificent intaglio of Hercules slaying the Hydra, very deeply cut on a rich sard, and set in a massive gold ring of the form fashionable during the lower empire. The wonderful lion ring of the Princess di Canino, the masterpiece of the Etruscan goldsmith, has lately been added to the list of these treasures. Among the cameos there is a gold snuff-box presented by Pius VI. to Napoleon, at Tolentino. The lid is set with an excellent antique cameo in flat relief on a beautiful onyx of several layers, the subject is a young faun riding on a goat. The number of scarabæi of all varieties is very large.(1)

The Blacas collection—purchased at Paris in November, 1866, and principally formed by the father of the late Duc de Blacas—consists of 951 cameos and intaglios, of which 748 are ancient, and the remainder mediæval, oriental, or modern. The greater number of the most valuable gems came from the Strozzi cabinet, which was formed at Rome more than a century ago.

Among the cameos the following may be noted:—The bust of AUGUSTUS, with the ægis on the breast.

(1) For further particulars respecting the Museum gems, see the works of Mr. King.

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"This cameo," says Mr. Newton, "which is of an oval form, measures five and a quarter inches by three and five-eighths inches. The material is a sardonyx of three layers. It was formerly in the Strozzi cabinet, and from its great size, the beauty of the work, and the fine quality of the stone, is certainly the most



AUGUSTUS.
(*Blacas collection.*)

important gem in the Blacas cabinet. How it originally came into the Strozzi cabinet does not appear." There is another cameo of Augustus, beautifully mounted in gold with a capricorn enamelled at the back of the setting. Among the other onyx cameos may be mentioned the Young Germanicus, or Marcellus, a cameo with the inscription "*ΕΠΙΤΤΓΧ*," which Köhler considered to be one of the very few

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genuine examples of an artist's signature on a gem. It has always been esteemed for its beauty. A male and female bust in profile, which have been called Ptolemy Philadelphus and Arsinoe. In no cameo of the collection is the hard material more skilfully dealt with than in this beautiful work. VICTORY driving a quadriga; a fine Roman work. DRAMATIC REHEARSAL: three youths, one chanting from a book, another playing on the double-flute, the third beating time. Head of MEDUSA, cut out of an amethyst; a remarkable cameo found by a peasant, about the commencement of this century, in a vineyard at the foot of the Aventine hill at Rome. Among the intaglios are: A head of HERCULES, in blue beryl, inscribed "ΓNAIOC," perhaps the most beautiful in the collection, from the Strozzi cabinet. A head of MEDUSA, in chalcedony, one of the most celebrated gems extant. Mask of PAN, in amethyst, inscribed Skulax, one of the masterpieces of ancient art. Head of MEDUSA in carnelian, noted by the Duc de Blacas as one of the finest gems in his collection. The Etruscan and archaic scarabæi in this collection, mostly on carnelian, are exceedingly choice. The subjects for the most part represent scenes and incidents of heroic life. Of the regal and imperial portraits in intaglio, there are several which may be recognised with more or less certainty. Among the portraits of celebrated persons may be noticed: the poet HORACE; head, said to be that of HERODES ATTICUS; and a head of POSIDONIOS. The subjects of a number of other gems relate to the theatre or public

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games. The subjects of the 113 *pastes* represent for the most part deities or heroes. The head of JUPITER AMMON is finely modelled in relief, and is of unusual size.(1)

THE GREEK VASES.

(Formerly called "Etruscan.")

The vase-pictures in the Museum serve a most useful and valuable purpose. They inform us of the manners and customs of the ancient Greeks, and no doubt in a way quite as truthfully as many of the pictures of Frith, Millais, and other artists of our time, will convey to posterity a knowledge of the habits and fashions of the nineteenth century. The series of ancient vases in the Museum ranks as one of the finest in Europe, comprising as it does about a fifth of the total number of specimens known to exist in public and private collections in this country and on the Continent. It has been amassed from various sources during a long period of years. It has been chiefly made up of the famous collection brought together by Sir William Hamilton, while acting as British envoy at Naples, and purchased in 1772; of the vases of the Townley gallery, acquired in 1814; of the Elgin collection, bought in 1816; and of the Payne-Knight collection, bequeathed in 1824; the vases purchased in 1836—1837 at the sales of the Chevalier Durand and the Prince

(1) See Mr. Newton's account of the Blacas gems.

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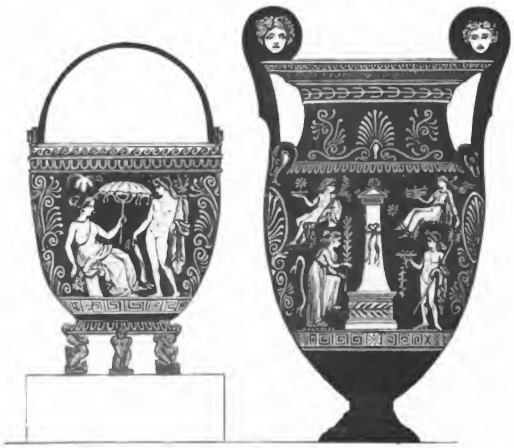
THE CAMIRUS VASE.
(SURPRISE OF THETIS BY PELEUS.)

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of Canino's collections, and the hundred select vases obtained from the Princess in 1843; also, the specimens purchased from Mr. T. Burgon in 1842, from Mr. Salzmann and Mr. Vice-Consul Biliotti in 1859 and subsequently; the vases collected by Mr. George Dennis in Sicily, and presented by Earl Russell in 1863; and those purchased at the sales of the



"ETRUSCAN" VASES.

Pourtalès and Blacas collections in 1865 and 1866. The tombs of Etruria (and particularly of Vulci and Nola), Sicily, Athens, Corinth, the Greek islands (especially Rhodes), and the Cyrenaica, have given up their treasures of the ancient potter's art. From the fact that a very large proportion of these vases was found in the cemeteries of Etruria, they were

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formerly called "Etruscan;" but the cognoscenti are now agreed to designate them Greek, of various epochs or styles. The earliest of these styles can almost be identified with the Egyptian and Phœnician, evidencing clearly the source from which the Greeks obtained their knowledge of vase-making.

The paintings on the vases afford the greatest amount of interest. The earliest decorations were extremely simple, consisting mainly of double bands, the more prominent parts being ornamented with lines variously drawn—lines embattled, indented, waved, and so on, the intervening spaces being filled up with circles, lozenges, stars, leafy and floral patterns, and other simple devices. Then animals were attempted, and next representations of the human form, in which a gradual advance is perceptible. With the progress of art, we see the disproportionate shape of the limbs disappear, and the countenance assumes its natural form and expression. In short, the progress of vase-painting was about concurrent with the advancement in sculpture. The great works of the statuaries of Greece were transferred to the outsides of the receptacles for liquids, and many stories that could not, from the diversity of subject, be given in marble, were left to the pencil of the vase-decorator. But the decadence of this art, as well as its rise, progress, and perfection, receives ample illustration in the specimens preserved in the Museum. It is believed that the introduction of metal vases into ordinary use had much to do with the falling off in the style of the clay vases.

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When the vessels in the more attractive and lasting metal were eagerly sought after by the wealthy, the trade of the potter became dull, and the places of first-rate artists were supplied by men of an inferior class.

The vase productions have been divided into three main periods. The *first*, called the archaic period, beginning with the rise of Greek civilisation, and extending to B.C. 440; the *second*, the period of the finest productions, from B.C. 440 to B.C. 336; and the *third*, the period in which the art declined and ceased, from B.C. 336 to B.C. 100.

Numerous attempts have been made to classify the Greek vase-paintings. The subjects relating to the gods occupy the first place; amongst these will be found births of gods, the gigantomachia, the amours of deities, sacrifices, libations, offerings, mysteries, consultations of the sphinx, &c.; next, the subjects having reference to the heroic ages, such as the war of Troy; then those relating to Dionysos, the Satyrs, and Bacchantes, the orgies and fêtes of the gods, the Bacchic thiasos; then the subjects connected with everyday life, such as shoe-making, vase-manufacture, water-drawing (*e.g.*, from the fountain Kallirrhoe at Athens), washing, toilet-scenes, cooking, receptions, entertainments, banquets with music, festivities, revels, drinking-bouts, dice-throwing, scenes from comedies, singing, musical contests, flute-playing, dancing, love scenes, leave-takings, processions, chariot-races, foot-races, armed foot-races, gymnastic exercises, jumping, throwing

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the discus, boxing and wrestling, sparring, tumbling, playing at ball, fishing, and various other games; athletes crowned by Victory; scenes in the hunt; departures for battle, marching, arming, combats,



THE PORTLAND VASE.
(*Barberini*)

battle scenes, pursuits, rescues; and, lastly, subjects connected with death, visits to tombs, and punishments in hell. These are the principal classes of the vase-paintings.

"The Surprise of THETIS," by PELEUS, is pictured on two of the gems of the national vase collection—

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on the celebrated "Portland vase," and on what will become the scarcely less celebrated "Camirus vase," discovered in 1862 in a tomb at Camirus in Rhodes during the excavations of Messrs. Salzmann and Biliotti, and acquired by the Museum in the same year. Mr. Newton, in his interesting account of the vase, which appears in a Parliamentary Return for 1863, states that the "style of the Camirus vase is that introduced about the time of Alexander the Great, when opaque colours and gilding were employed in combination with the earlier monochrome figures." No other example of this class of fictile art equals the Camirus vase in free and masterly drawing. Mr. Newton thinks it probable that the vase is of Rhodian fabric, and that it was executed about the time of Protogenes.

The "PORTLAND VASE" is so well known that a passing reference to it is all that will be expected here. The principal part is composed of dark blue glass, the subject upon it being in white opaque glass in cameo. It was discovered about the middle of the sixteenth century in a tomb under the Monte del Grano near Rome, enclosed within a marble sarcophagus. The tomb is supposed to have been that of the emperor Alexander Severus and of his mother Julia. The vase and sarcophagus were deposited in the palace of the Barberini family at Rome. The vase was purchased in 1770 by Sir W. Hamilton, from whose possession it passed into that of the Duchess of Portland, who purchased it for 1,800 guineas. In 1810, the Duke allowed it

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to be exhibited in the British Museum; and thirty-five years afterwards the accident happened which, but for the skill of the repairer, would have deprived the world of this unrivalled production of antique art.

The following will also be found among the choicest vases in the national collection: — The earliest specimens of archaic art, mostly from Athens and Melos (cases 1—5, first vase room, and table case A). A vase in the form of a hut, supposed to represent the earliest domicile of the inhabitants of Latium. The vases painted in black and crimson, with incised lines on a cream-coloured ground, from Camirus, (the *pinakes* 15, 16; the *oinochoe* 17; the *aryballos* 18). The famous Panathenaic *amphora*, discovered by Mr. Burgon at Athens, the oldest extant example of the class to which it belongs (24). The large *krater* from Cære (26). The vase representing the birth of Pallas Athene, black figures on a red ground (65). Two cups or *mastoi* (59, 60). The *amphora* combining two styles of painting, representing Achilles and Ajax, and Herakles and the Nemæan lion (84). The *amphora* (98N), exhibiting in the drawing the characteristics of the school of Phidias. The vase bearing the name of Polygnotos (101M), and the similarly fine specimens Nos. 99M and 100. The full-bodied *amphoræ* (105 and 106N). The *hydriæ* (Nos. 117—120). The very fine *krater* (121). (Achilles and Memnon; Achilles and Hector; Pallas Athene and Apollo). The *krater* of the Hamilton collection (122). The two beautiful *kylikes*, or cups (Nos. 124, 125). The very fine *amphoræ* (151

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—154). The peculiar vase from Athens (156.) The *lekythos* (157). The Athenian *pyxis* (158) ornamented with figures painted red, white, and blue, the ground black. The little *oinochoe* (159) found at Athens. The two *lekythi* (160, 161). The *oinochoe* (162). The Dennis *lekythi* (163, 164). The Camirus *amphora*, (165), *kantharos* (166), *hydria* (167), and the very beautiful *kylix*, representing Venus on a swan (168). The Panathenaic *amphoræ* from the Cyrenaica, one with the name of the Athenian archon Euthykritos, B.C. 328; another with that of the archon Nikokrates, B.C. 383; another with the name of the archon Polyzelos, B.C. 367.

THE KELTIC, ROMAN, AND SAXON REMAINS FOUND IN GREAT BRITAIN AND IRELAND.

The receptacles for the bones and ashes of their dead, which the Romans burnt like the Greeks, were generally manufactured out of common clay. These urns were sometimes placed inside sarcophagi; sometimes under large red tiles, as shown in the engraving. Occasionally large square and many-sided bottles were used for this purpose—a specimen in the Museum was discovered at Messing, in Essex. Small glass bottles containing perfumes, &c., and often small phials holding the tears of the bereaved (*lachrymatories*), were put in the urns. Of these there are specimens. The Romans also made large quantities of earthen vessels for domestic purposes, the best of

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which was the red moulded ware generally known as Samian. The manufacture of the ordinary ware was carried on extensively by them in Britain, as the numerous remains of their kilns attest. Most of the plain Samian ware which was imported is stamped with the potters' names. Several of the glass bottles



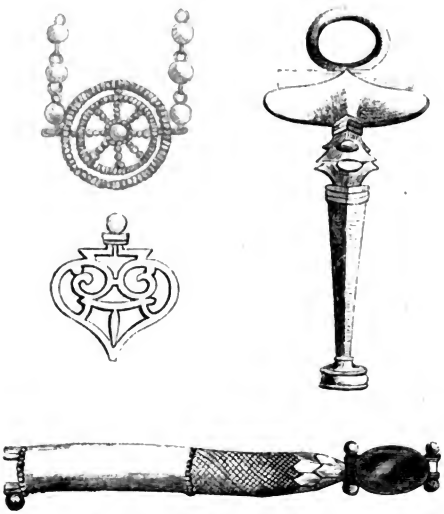
ROMAN TOMB OF TILES CONTAINING CINERARY URNS.
Excavated in the Great Park, Windsor, 1865.
(Presented to the British Museum by Her Majesty the Queen, 1866.)

are of large dimensions, but rough and almost shapeless. The representations of domestic utensils are numerous.

Of the ornaments with which the Romans decorated their persons there is a very interesting collection, consisting of fibulæ, armillæ, necklaces, finger and signet rings. Bronze statuettes of Roman workmanship have also been found in England. We have likewise a variety of specimens of the articles

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in metal which the Romans used for domestic purposes when they occupied the country. There are besides stamps used by oculists, styles for writing, coin moulds and coins, cauldrons, leather sandals, and miscellaneous articles. Other positive records



ROMAN ORNAMENTS FOUND IN BRITAIN.

of the Roman occupation are to be found in the specimens of arms.

Among the British and Keltic arms may be pointed out the bronze shield with ornaments in red enamel, found in 1857 in the Thames near Battersea, and the enamelled helmet with horns, also found in the Thames, but near Waterloo Bridge.

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Though found so far apart, it is believed that the shield and helmet belonged to the same chieftain. Both are given in the engraving. Father Thames has yielded up many other specimens of the arms of Britons and Romans which had lain for centuries in his muddy bed. Bosses for the middle of shields, scabbards, weapons of various kinds, and trumpets formerly used by the Keltic tribes, have been picked up in different localities in England and Ireland. Many horse-bits, mostly ornamented with enamel, and well made, have also been found. The earlier specimens may possibly have formed part of the harness of the 4,000 select chariots of Cassivelaunus, the Briton, who lived in the neighbourhood of the Thames. But the chiefs who ruled in England before Cæsar conquered it did not limit themselves to the use of iron and bronze for their armour. They sometimes wore armour of solid gold. Of this we have proof, for in the Museum is a golden corslet of ancient British workmanship, excavated at Mold in Flintshire. It weighs seventeen ounces; it is three feet seven inches long and eight inches broad. This interesting relic, with which a ghost story is connected, was discovered in 1833.

The Museum affords evidence that the ancient Britons made lavish use of gold for personal ornaments. In the ornament room there may be seen with the above corslet large hoop-like torcs for the neck, made of thick twisted gold, armlets, rings, and other decorations. Representations of the tombs of the primitive race may also be met with, and a rather

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ANCIENT BRITISH

HELMET, SHIELDS, AXE-HEAD, CELTS, SWORD BLADES, DAGGERS, SPEAR-HEADS, ETC. (BRONZE.)

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large collection of their stone and bronze celts (*celtis*, a chisel), with moulds for making the latter, and specimens of pottery. Among the last is the clay urn, said to be that of Bronwen the Fair, whose burial took place about A.D. 50. It was discovered in a barrow on the banks of the river Alaw, in Anglesea.

The Anglo-Saxon antiquities found in England, though fewer in number than the Keltic and Roman, are equally interesting with them in relation to the

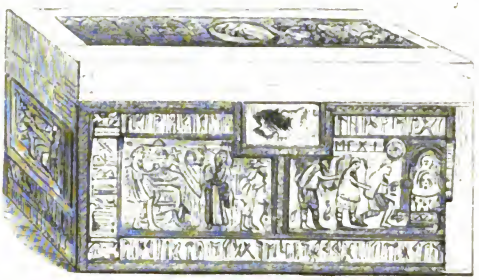


ETHELWOLF'S RING.

history of our country. The relics are mostly small objects, and among the personal ornaments (which preponderate) are to be found gold, enamelled, embossed, and jewelled fibulæ; the cruciform buckle; the Greek cross; and a circular ornament for the neck, set with precious stones, of which we have two beautiful specimens. The most important of all the Anglo-Saxon relics is the ring of Ethelwolf, King of Wessex, the head of the heptarchy (A.D. 838—857), and the father of Alfred the Great. It is inlaid with niello, and is thus inscribed on the lower part:—ETHELVVLF. R. The ring was picked

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up from a cart-rut in the parish of Laverstoke, Hampshire, and it was presented to the Museum in 1829, by Lord Radnor. There is a small set of Anglo-Saxon drinking-cups of thick glass; they are heavy, and squat in shape. Of the boxes or caskets, which were fashioned by the Saxons in a peculiar way, there is a remarkable one in the Museum formed from a whale's bone. Mr. Franks,



ANGLO-SAXON CASKET, WITH RUNIC INSCRIPTIONS.

who presented it to the Museum, described the subjects of the carvings as—Romulus and Remus suckled by the wolf; the Decollation of St. John the Baptist; the Adoration of the Magi; the Taking of Jerusalem by Titus; and a scene from the legend of Ægil. The Runic inscriptions are thought to be in the Northumbrian dialect. The weapons of the same people are well and fully illustrated, side by side with those of the Danes. Some antiquities from graves in Livonia and Courland are placed with the Anglo-Saxon antiquities for the purpose of comparison.

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MEDIÆVAL ART.

During the last few years, mediæval antiquities and ethnography have been marked off into a distinct department in the Museum, and greater progress is now accordingly being made in the acquisi-



IVORY CARVING.

tion of specimens—a progress which would be more generally appreciated were the Christy ethnographical collections and the Slade bequest brought side by side with the other specimens of mediæval art and ethnography.

Among specimens of mediæval art, carvings in ivory take a prominent place. They were mostly

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the embodiment of religious feeling. Ivory *diptychs* (double-leaved tablets) and *triptychs* (triple-leaved tablets) were the constant companions of the devout. The specimens of this class in the Mediæval Department range from about the ninth to the sixteenth century, and were derived chiefly from the Maskell and Bernal collections. Scenes in the life of our Lord and of the Blessed Virgin form the burden of nearly all these devotional compositions. A tablet of five tiers from the Maskell collection affords a beautiful example of the minute work of the ivory-carver. The largest triptych, in which the Crucifixion occupies the central place, is believed to be a work of the fourteenth century, and probably German. Two large carvings of English execution are interesting from the circumstance of their bearing the arms of John Grandison, Bishop of Exeter, 1327—1369; they were purchased in 1861 from the Fould and Soltykoff collections. There are also several statuettes in ivory, among which the Virgin and Child frequently appear. A fine piece of work by Christof Angermair, 1616, represents the Temptation; and there is an exquisitely-finished Italian relief of the crucified Saviour, supported by angels—engraved at the head of this chapter. Mirror-cases were also made of ivory in mediæval times, and here the subjects change to the romantic and the sportive. Some writing tablets are also exhibited. One from the Slade collection shows us hawking and wreath-making in combination. There is an interesting set of draughtsmen, some in walrus-tusk, on which we see

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such subjects as Samson carrying off the gates of Gaza, a knight fighting a snail, and a sign of the Zodiac. There may also be seen a remarkable set of chessmen, carved in walrus-tusk, and found at Uig, Isle of Lewis, Hebrides, of the thirteenth century, and evidently the workmanship of a Norseman. Near the ivories are exhibited a handsomely-carved casket, made out of Shakspere's mulberry-tree, and presented to David Garrick on the 3rd of May, 1769; and the punch-bowl of Robert Burns, made from Inverary marble, mounted with silver—a memento of the poet bequeathed by Mr. A. Hastie. There are other interesting articles in this department, including mediæval shoes in leather, and exchequer tallies of the reign of Edward III.

We shall now glance at the ENAMELS. Known to the Egyptians, Greeks, Romans, Kelts, Saxons, and other nations, the art of enamelling did not attain anything like perfection till the days of the patient workers of the middle ages, especially those of Limoges and Germany.

Specimens of various processes of enamelling are found in the Museum collection. The enamels appear on caskets, shrines, or reliquaries, in which very often the bones of saints and martyrs were preserved, pyxes, crucifixes, croziers, vessels, book-covers—of which there are several in the MS. department—medallions, articles for use, ornaments; and many of them appear on metal tablets, as pictures. They are principally French and German, and of the twelfth and thirteenth centuries. Several of the specimens are by famous

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enamellers of Limoges. One of the earliest, and most important historically, is a plate on the half of which is an effigy in a crouching attitude of Henry of Blois, the brother of King Stephen, and Bishop of Winchester. "HENRICUS EPISCOP." is inscribed under the figure, and an inscription runs round the rims of the plate; the date is between 1139 and 1146. Another of this century is the front of a cross on which are painted five types of the crucifixion from the Old Testament. A third, of the twelfth century, from Limoges, displays an attempt at anatomical accuracy in the figure of Christ on the cross. One of the thirteenth century is quaint; it depicts the preparation for the Passover, the marking of the lintels of the doors with the blood of the lamb—the accessories, the bunch of hyssop, the bason, and the lamb, being very distinctly shown. There are also among the later enamels a large picture of the crucifixion, remarkable for the variety and brilliancy of its colours; and the Twelve Sybils by Leonard Limousin, as sparkling as if they were fresh from the hand of the artist. Of the enamels not produced at Limoges, two may be selected for the information of the student of English history. One is the stall-plate of Sir William Parr, Marquis of Northampton, and brother of Queen Catherine Parr, defaced at his attainder in 1553. The other has the following inscription under the arms, which will tell its own tale:—THE NOBLE AND VAYLEANT KNYGHT SYRRE EDWARD SEMER ERLE OF HARTEFORD AND VICONTE BEAVCHAMPE OF SOMERSET AND VNKYLL TO THE RIGHT HIGH

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AND MYGHTY EDWARD PRYNCE OF ENGLOND DUKE OF CORNEWALL ERLE OF CHESTER. 1537. A sample of the Russian enamel of the seventeenth century is likewise exhibited, with miscellaneous specimens.

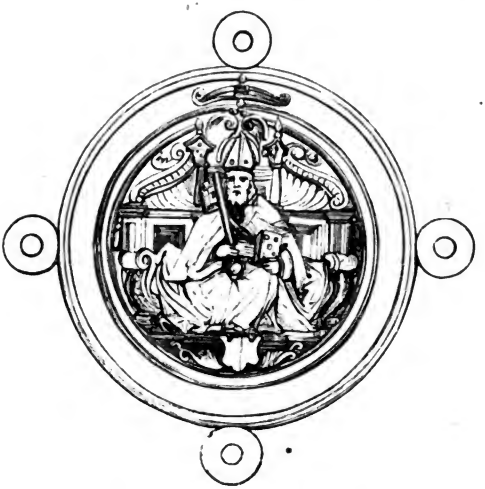
The unenamelled metal works of mediæval times, English and foreign, are also represented; they consist of bells, crosses, plates, vessels and other utensils, arms and armour, medallions, figures, &c., some of which are inlaid with silver. Many of the CLOCKS and DIALS are complicated pieces of metal-work. On some of them the names of well-known horologers appear. One of the pocket dials is peculiarly interesting as having been carried by Robert Devereux, Earl of Essex, the favourite of Queen Elizabeth. It was made by James Kynvyn in 1593. In this section one of the most attractive objects is a large towering ship in gilt brass, with a clock at the base of the main-mast, and on the deck a German emperor sitting in state, surrounded by his court. When the works were wound up, a variety of actions was performed by the dignitaries and crew of the vessel. This intricate piece of mechanism is believed to be the automaton galley made for Rudolph II. by Hans Schlott of Augsburg, about 1581. It was presented to the Museum in 1866 by Mr. O. Morgan, M.P. Mediæval SEALS, or rather matrices of seals, are exhibited near the watches.

In the department of manuscripts will be found a large and particularly interesting collection of seals. Great seals of the sovereigns of England, from Edward the Confessor to Queen Victoria, whose great

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seal is a very beautiful specimen; seals of ecclesiastical dignitaries, commencing with Archbishop Anselm, A.D. 1093—1107; seals of abbots, abbeys, &c.; baronial seals, and seals of divers ladies of rank.

Among the gold signet-rings in the Ornament



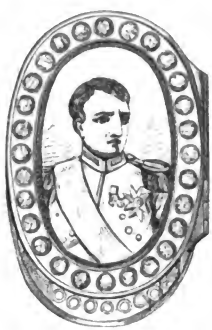
SEAL OF THOMAS THIRLEBY,
Bishop of Westminster, A.D. 1540—1550.

Room, is one used by Mary Queen of Scots, the circular engraved crystal being set in a ring of gold, once enamelled. Side by side with this precious souvenir there are other interesting objects, including the snuff-box presented by the emperor Napoleon I. to the Hon. Mrs. Ann Seymour Damer, in acknowledgment of a bust of Charles

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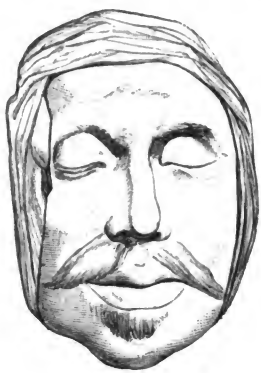
James Fox which that lady had chiseled with her own hands at the request of the emperor. Behind the snuff-box lies a wax cast said to have been taken from the face of Oliver Cromwell shortly after his death, and the Protector's gold watch.

The MAJOLICA—the enamelled earthenware sup-



SNUFF-BOX

Presented by the Emperor Napoleon I. to the Hon. Mrs. Damer.



THE SO-CALLED MASK OF OLIVER CROMWELL.

posed to have originated in the island of Majorca, whence its name—is another of the arts which was brought to high perfection in the middle ages. Luca della Robbia, who flourished about 1400, is recognised as the first Italian artist who coated terra-cotta with white opaque enamel, and to this he soon added colours. The painting of pictures on pottery, after the invention of Luca, began in Italy about the middle of the fifteenth century, and lived for about

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200 years. The paintings, remarkable for the brilliancy which they still retain, appear on plates, tiles, basons, jars, and similar articles. The paintings by Maestro Giorgio and F. Xanto Avelli in the Museum collection are very fine.

We may notice, before quitting the subject of pottery, the German stone-ware, which, though substantial in structure, is handsomely ornamented. Nothing in this section, however, is comparable with the work of Wedgwood, whose copy of the Portland vase is here, and several of his well-known medallions. Here also are placed three remarkable samples of the potter's art—the Bow porcelain bowl, painted by Thomas Craft in 1760; the two vases made at Chelsea in 1762; and the Regency bowl. With these is exhibited a small collection of Venetian and German glass.

The finest GLASS in the Museum forms part of the collection bequeathed in 1868 by Mr. Felix Slade. This munificent gift is for the present kept apart. It comprises nearly 1,000 specimens, ranging from the date of the earliest efforts in glass-making, to the productions of mediæval times.

Most of the ancient works in glass, especially the diminutive bottles, are all more or less shot with the brilliant metallic colours painted on them by the hand of Time—by the decomposition through a long succession of years of the surface of the material. Attention may be directed to two specimens. One, a double-bottle, small, in which all the delicate hues of the "precious opal" on a white ground are played

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ROMAN BOTTLE.
VENETIAN DRINKING-GLASS.



SLADE GLASS.
MOSQUE-LAMP.
(*With name of Sheikhoo, who died* A.D. 1356.)



PERSIAN EWER.
VENETIAN MARRIAGE-CUP.



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before the eye; the other, a small single bottle (417) laden with gold, deep and rich, and other metallic tints. Of the later manufacture the lace-glass of Venice is the most choice and beautiful. In the Slade collection the glass is of many shapes and sizes. As an engraving is given showing some of the finest specimens, it will be unnecessary to describe the various forms. Of the colours, blue, green, ruby, amber, yellow, olive, and purple, predominate.

PRE-HISTORIC AND ETHNOGRAPHICAL COLLECTIONS.

Independently of the richly-stocked collection formed by the late Mr. Henry Christy,[1] there has been brought together in the Museum a small yet instructive series of illustrations of the pre-historic ages—of the stone and bronze periods in the history of man. Some of the most interesting relics connected with this period are from a cave at Bruniquel, near Montauban, belonging to a very great antiquity, when the reindeer and the mammoth still inhabited France. Others come from Switzerland—remains of the people who built their habitations on piles in the lakes. Here, in the Museum, we may see how these primitive lake-dwellers fashioned their bronze knife-blades, spear-heads, axe-heads, and chisels; their bone implements and arms; their spindle-wheels and

[1] For want of room in the British Museum, this valuable collection still remains at No. 103, Victoria-street, Westminster. It can be seen on Fridays by ticket, procurable at the British Museum.

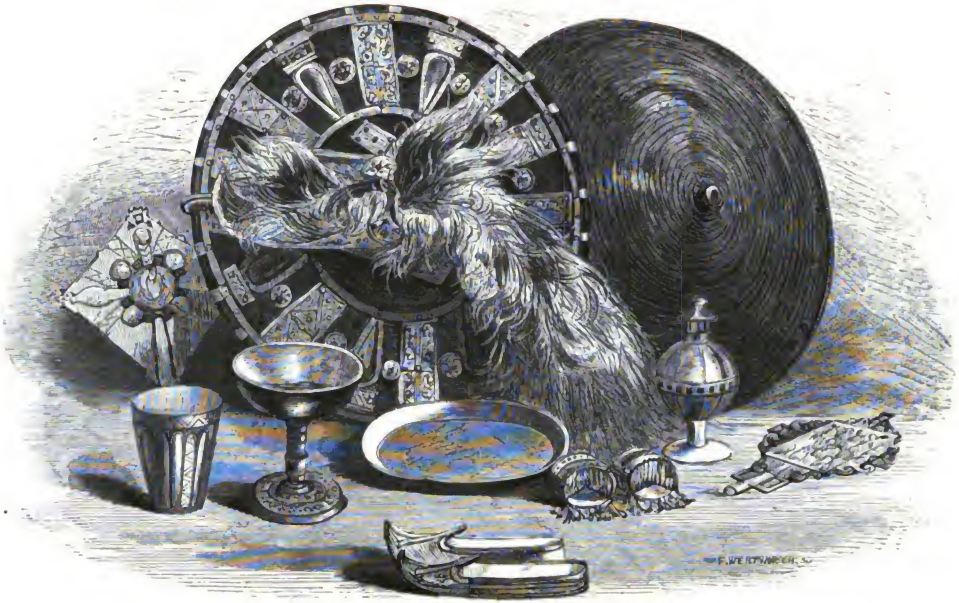
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reaping hooks; and their ornaments, such as rings, armlets, and hair-pins. We may also see samples of their pottery, and of their articles of food. The sepulchral urns from the Klemm collection confirm the theory of the identity in race of the earliest inhabitants of the European continent and of our island. Indeed, many instances of affinity in the shape of bone, flint, and bronze implements, brought from widely-separated districts, could be pointed out among the relics in our ethnographical collection.

Near these articles are ranged others, but belonging to races later, and having pretensions to refinement, such as the Chinese and Japanese, and Indians and Burmese; but the majority of them are illustrative of the peculiar worship of those Asiatic peoples.

From Abyssinia there are specimens of art of a different kind. The accounts which we heard of king Theodore hardly led us to expect that he would surround himself with such objects of art as Mr. R. R. Holmes—who was attached to the expedition as archæologist on behalf of the British Museum—brought home with him when the troops returned. Among those objects there were a fine Limoges enamel of the sixteenth century, depicting a scene in the life of our Lord; gold and silver chalices and patens; engraved processional crosses; silk hangings woven with sacred subjects; and the gold mitre and silver slippers of the great high priest or Aboona. Along with these relics are deposited the collection made in Abyssinia by the late Sir

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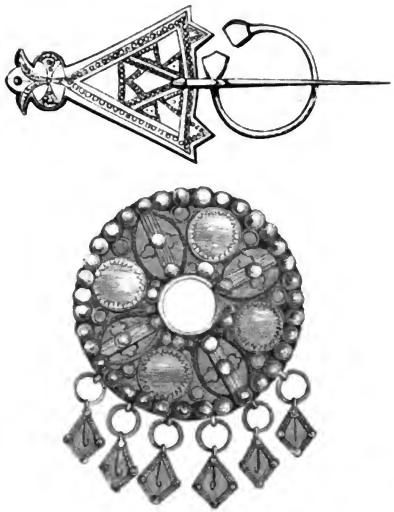


RELICS OF THE ABYSSINIAN EXPEDITION.


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W. Cornwall Harris, comprising several silver ornaments and a cylindrical armlet (a valued decoration among the chiefs), and a couple of small glass bead necklaces.

We may notice in connection with these relics, the



ALGERIAN ORNAMENTS.

enamelled silver necklace worn by the Kabyle tribes of Algeria, presented by the Rev. G. J. Chester; and a number of ornaments from Algeria, from the Christy collection: one set in plain silver, the other elaborately worked and decorated with coral, enamel, and various stones. A selection from these is given in the accompanying engraving. The ornaments worn

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by the peasants of Norway, which will be found with the above, differ entirely from those just mentioned. They comprise clasps or buckles, brooches, belts, finger-rings, &c., chiefly of silver-gilt. Several of these specimens were obtained by exchange with the trustees of the Christy collection.

COINS AND MEDALS.

Our national collection of coins and medals is not less rich than the famous continental cabinets; but to visitors, and to students whose researches are not immediately connected with archæology, this most valuable section of the British Museum is scarcely known.

In addition to his library of MSS., Sir Robert Bruce Cotton possessed a large number of valuable coins, mostly Anglo-Saxon and early English; and Sir Hans Sloane accumulated—besides books, manuscripts, and objects of natural history—medals and coins, ancient and modern, which consisted "of too great a variety to be particularly described" in his will. These two series formed the substratum of our numismatic collection. From that period to the present, additions by donation, bequest, or purchase, have been uninterruptedly made. In 1861, the coins and medals were divided from the various collections of antiquities, and constituted a separate department, under the superintendence of Mr. W. S. W. Vaux, the

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eminent numismatist and archæologist. Splendid additions have been made since that gentleman's appointment as keeper. In 1861, Mr. De Salis presented his extensive collection of Roman coins of all metals. In 1862, 395 Greek coins were acquired at the Huber sale, and specimens from the rich collection formed by General Haug during a long residence in Greece. The Greek series received during that year some very remarkable additions, and so likewise did the Roman and mediæval and modern series. In 1864, Mr. Edward Wigan made the trustees a munificent gift of imperial Roman gold coins, valued at not less than £3,200. The Hon. Robert Marsham presented 217 coins, chiefly of the South American republics, sixty-five being gold, and many very rare. In 1865, the great collection formerly in the Bank of England, numbering, with the Cuff and Haggard medals, 7,700 pieces, was removed to the Museum. In 1866, a magnificent collection, 4,099 pieces in all, chiefly of Roman gold coins, was purchased from the executors of the late Duc de Blacas. During the same year, part of the valuable series of Greek coins bequeathed by the late Mr. James Woodhouse was also received, and 170 specimens of the rarest Etruscan and Roman money were purchased from M. Sambon. In 1867, a large collection of the coins of Edward the Confessor, found at Chancton Farm, in Sussex, was acquired. Among the more important miscellaneous coins then received, may be mentioned a very rare coin of Alfred the Great, with the Christian monogram on his breast; a silver coin

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struck at Lucknow by the rebels in 1857; a very rare sceatta, attributed to Ethelred, king of Mercia, A.D. 675—704. In 1868, some interesting additions were made to the Greek, Roman, mediæval, and modern series. To the English series there were added a silver penny of Archbishop Jaenberht; a coin of Offa; a rare Anglo-Gallic *mouton d'or* of Edward III.; and a rare groat of Richard III., with the arched crown.

Thus, from 1753, has the numismatic collection grown to its present vast proportions. Some idea of the rate at which the coins and medals are increasing may be gathered from the circumstance that, in 1866, the number of acquisitions reached 1,532, of which 722 were gold, 3,939 silver, 4,988 copper, and 1,883 lead; in 1867 the total number was 1,621, of which 1,142 were silver; and in 1868 it was 1,247, of which 722 were copper. The aggregate number of coins and medals received at the Museum during the last seven years was 28,922, and the entire collection now numbers nearly 200,000 pieces.

The specimens are kept in small cabinets furnished with tiers of trays of the thickness of the pieces assigned to them. Each coin and medal is accompanied by a label. In these cabinets, which are placed against the walls of the Coin and Medal Rooms, the specimens are mainly arranged according to the plan laid down by Joseph Eckhel, the celebrated German numismatist. The divisions may be cursorily noticed:—

First, the ANCIENT, at the head of which is placed

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the Greek series, beginning with the small stamped silver coins of Ægina, and with the coins or "staters" in electrum—*i.e.*, gold containing an alloy of silver



GREEK.

—which were issued by the Lydians and other inhabitants of Asia Minor. This series extends throughout the whole Greek period, and under the Roman



ROMAN.

rule, when the Greek cities enjoyed the right of coining. Among the more interesting coins of this series are those of Alexander and his successors, giving a valuable collection of portraits.

Next, in this ancient division, come the Roman

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coins, beginning with the copper—the *æs grave*—at first a pound in weight, which came into use about the third century B.C.

The Roman coinage extends to the fall of the Western Empire, A.D. 476, when the Byzantine may be said to commence. The latter became an introduction to the currency of the later ages; because we find about the time of Justinian, in the sixth century, that the Goths, Vandals, and other barbaric races went on coining imitations of the money of the Roman emperors. From these emanate various coinages, such as the Saxon, French, Italian, and the German from the time of Charlemagne. Following is the MEDIEVAL AND MODERN series, including at first only the money of different sovereign princes of Europe from not long after the fall of the empire of the West, but gradually taking in the money of the great Italian, the Swiss, and other republics. And so by degrees we come down to the modern period, which is represented by all the contemporary coinages to the present day. With reference to ENGLAND, we begin with the Heptarchy, of which the earliest specimens belong to the seventh century. Under the monarchs silver pennies were coined in London, which already had a mint in the time of the Romans. Besides the Anglo-Saxon kings, of whom these coins give us some peculiarly interesting portraits, the archbishops of Canterbury and York also coined money. The Museum contains several specimens of this archiepiscopal specie. Then we descend to the English coinages, properly so called. They com-

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prise nothing but silver pennies down to the time of Henry III. Under Edward I. the groat first makes its appearance; and under Edward III. the gold coinage, of which the chief piece is the noble of 6s. 8d., really commences. . Then various coins come into use from this king's time till we arrive at the more complete English £ *s. d.* This coinage, however, was rather miscellaneous at times; as, for instance, in the reign of Charles I. The most interesting of Charles's rare pieces is the "Oxford crown." As in other countries, numerous coins were patterned in England that were never minted; and of these the Museum cabinet has many examples.

Then, last of all, there is the great ORIENTAL series, including the coins of the Pagan princes of the East on the one hand, and of the Mohammedan princes on the other.

In addition to the importance in history, chronology, and geography of the numerous specimens of money in the collection, the coins of Greece and Rome have an especial interest—acquainting us as they do with the various local styles and successive schools of art. The coins of Greece preserve, very often, works of famous Greek artists—their statues, bas-reliefs, and the other beautiful monuments which their genius suggested and executed. The coins acquaint us also with the local varieties of the Greek religion; and the portrait, almost uniformly given on the obverse of each of the regal pieces of money, has an importance in the eyes of the student of history which can hardly be overrated. To the

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student of later history the coins and medals of mediæval and modern times are scarcely less interesting and instructive.

A good idea of the nature of the collection of medals will be conveyed by the enumeration of a selection from the specimens received at the Museum during, say, the last seven years, 1862—1868. We will begin with the medals of the International Exhibition of 1862; then we meet with a medal given by



ENGLISH.

the Pope to General Lamoricière's brigade; a medal of Dr. and Mrs. Dr. Gray of the British Museum; one of Henry Hallam; two medals commemorating the thousandth year of the existence of the Russian empire; another commemorating the tercentenary of Shakspere; another the Hartley colliery explosion; and another, the entry of the Princess Alexandra into London; medals of Queen Anne, Galileo, Jo. Bapt. Vico, Sir W. Browne; very fine and rare medallions of Commodus, Lucilla, Sept. Severus, Gordianus Pius, Trebonianus Gallus, and Probus; medallets of the peace of Ryswick, 1697, and William III.; a mag-

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nificent medallion of Diocletianus, unique in size and condition; gold medallion of Constantius II., Gratianus, and Honorius II.; a medal of Henri Christophe as emperor of Hayti; a unique silver medal of Richard de Harington, and medallion of Volusianus; rare gold medals of Elizabeth, and of the Elector of Saxony, A.D. 1611—1656; a medallion of Sept. Severus struck at Ilium in the Troad; medallions of great interest and value of Hadrian, Verus, Alex. Severus, and Numerian; a rare medallion of Nicolas Cotoner, Grand Master of the Knights of Malta, 1663—1680; unique medallions of Edward VI. (lead), and Anne Blake (bronze); eight gold medals presented at various times to Professor Faraday; the gold medals of science and art conferred on Sir G. Duckett, Bart., and on Captain G. W. Manby, F.R.S.; the Prussian order for the battle of Koniggrätz, July 3, 1866; and a silver medal presented by the Emperor of the French to the Trustees of the British Museum, for their co-operation in the Exhibition at Paris of 1867. Commemorative of events and of persons, and extending over a long series of years, it will be at once seen how important this collection is to the historian, the biographer, and the student of history.



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THE NATIONAL LIBRARY.

THE foundation of the national library of Great Britain was laid out principally with the 50,000 printed books, or thereabouts, and the 4,130 MSS. Sir Hans Sloane collected during his lifetime; with the 2,000 MSS. and 10,200 printed books which once belonged to the library of some of our earlier kings and queens, and which were presented to the nation by George II.; with the MSS., numbering 850, or so, industriously amassed by Sir Robert Cotton soon after the dissolution of monasteries in this country; and with the 8,000 MSS. and 16,000 charters, rolls, &c., which formed the Harleian collection.

Sloane's library was of a miscellaneous description. It numbered, however, amongst the printed books, many rare and curious works on natural sciences, and amongst the MSS. many treatises on chronology and history, on medical, anatomical, chirurgical, and general subjects.

The MSS. of the old royal library, dating chiefly from the twelfth to the sixteenth centuries, included Bibles, psalters, prayer-books, writings of the Fathers, copies of the classics, many superb specimens of the illuminator's art, and many richly-bound volumes. The most precious of all the MSS. in this library is the CODEX ALEXANDRINUS, with one exception the most ancient extant copy of the Scriptures. It is especially valuable as containing the only genuine copy of the epistle of Clement. Amongst the old royal MSS. we also find many of peculiar interest,

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such as the Meditations composed originally in English by Queen Catherine Parr, and translated into Latin, French, and Italian, by Queen Elizabeth when princess. The translation, written on vellum, is wholly in the handwriting of Elizabeth, who dedicates her work to her father, Henry VIII. The printed books include the unique copy of Caxton's "Meditacions sur les Sept Pseaulmes Penitentiaulx," the first edition of the "Assertio Septem Sacramentorum," for which Pope Leo X. conferred upon Henry VIII. the title of "Defender of the Faith," and the beautiful specimens of printing on vellum by Vérard, the Parisian printer, which Henry VII. delighted to collect.

The Cottonian library contains some of the most precious documents we possess relating to the earlier history of our country. Amongst the splendidly-illuminated MSS., the celebrated "Durham Book"—a folio of the Gospels in Latin with an interlineary Anglo-Saxon gloss or version; at once the finest and richest specimen of Anglo-Saxon illuminative art as practised at the commencement of the eighth century. The copy was made and ornamented by a bishop, Eadfrith of Lindisfarn, between 698 and 720, assisted by Æthelward, Bilfrith, and Alred, the work having been undertaken "for God and St. Cuthbert." Then there are charters granted by Hlotharius, or Lothar, king of Kent (A.D. 679), by Eadred, son of Edward the Elder (A.D. 949), by Canute, king of England (A.D. 1031), by Edward the Confessor (A.D. 1045), by Henry I., and by King John (the famous Magna Charta, A.D. 1215); the original bull of Pope

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Innocent III., receiving the kingdom of England and Ireland under his protection (1214), and that of Leo X. conferring on Henry VIII. the title of *Defender of the Faith* (1521); also the original draft of Queen Elizabeth's letter to the House of Commons in reply to the petition relative to the succession, in which she characteristically reproves the members for their interference.

The Harleian collection is especially rich in MSS. that delight the pedigree hunter—in heraldic visitations, grants, and displays of arms, creations of dignities, British and foreign pedigrees and genealogies, county histories, registers of religious houses, cartularies, surveys, &c.; also in historic MSS. generally, in biographies, in theology, law, and literature. It also contains, besides many other interesting MSS., the manual of prayers used by Lady Jane Grey on the scaffold (1553-4), written on vellum, and illuminated with miniatures, and in which Lady Jane wrote on the margins some lines intended for Sir John Gage, and for the Duke of Suffolk, her father.

With these rich collections the national library may be considered as having made a very good beginning. Indeed, the Harleian and Cottonian collections are the most important accessions of MSS. which it has ever received at any one time. Fresh contributions were soon made for the purpose of building up the great book fabric in Bloomsbury. In addition to valuable presentations by George III. and Mr. Salomon Da Costa, and bequests by Dr. Birch, Mr. Speaker Onslow, and Major Edwards, the library received before the end of last century, Hawkins's

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works on music, Garrick's library of plays, Cole's genealogical and other MSS., Tyrwhitt's classical books, Musgrave's biographical library, Methuen's books in Italian and Portuguese, and the magnificent library formed by Mr. Cracherode, which consisted of about 4,500 volumes, including sumptuously-printed works, and rare editions of the classics.

But the most extensive accessions in the way of printed works have been made to the national library within the present century. A rapid notice of the



SIR JOSEPH BANKS.
(Statue by Chantrey, in the Hall of the Museum.)

more important of these must here suffice. The House of Commons, in 1807, voted £4,925 for the purchase of the Lansdowne MSS. Mr. Francis Hargrave's law library of MSS. and printed books was bought in 1813 for £8,000, and two years later Baron Moll's library of 15,000 scientific works. In 1817 the MSS., books, prints,[1] &c., collected by

[1] The prints were transferred to the Museum department of Prints and Drawings, to which admission can be obtained, with

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the Rev. Dr. Burney, were procured at an outlay of £13,500; and in the same year £1,000 was given for the Ginguené collection, rich in Italian literature.

In 1820 the printed book department was enriched by Sir Joseph Banks's bequest of his natural history library, comprising 16,000 volumes. In 1823 the splendid library of George III., including upwards of 65,000 printed volumes, about 8,000 pamphlets, a large geographical and topographical collection,[1] and 446 volumes of MSS., was presented to the nation by his successor. Among the printed books in the "King's Library" there are choice specimens of typography, and some rare editions. We may notice the Mazarine Bible, the earliest complete printed book known (Gutenberg and Fust, Mentz, 1455); the first book printed in English, and several other Caxtons. In the same year the library obtained 20,000 pamphlets published in Paris during the "Hundred Days." This addition was shortly supplemented by the Colt-Hoare bequest; the purchase, for £7,500, of the oriental MSS. collected by Mr. Consul Rich while at the court of the Pasha of Baghdad; the Wolley MSS. and charters; the Kerrich and Essex MSS. and drawings, mostly illustrative of Gothic architecture in England; the Egerton (or Bridgewater) MSS. and charters, to which was added

facilities for copying, on written application to the principal librarian, accompanied by a recommendation from some respectable householder.

[1] This collection formed the nucleus of the section of maps, charts, plans, and topographical drawings, which was constituted a separate department in 1867, when it was placed in the charge of Mr. R. H. Major, F.S.A., F.G.S., as under-librarian.

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a fund of £12,000 for augmentations. The famous Shakspere autograph, and the well-known letter which Nelson wrote to Lady Hamilton on the eve of the battle of Trafalgar, belong to this collection. In 1830, the MSS. from Lord Guilford's library were acquired, and the next year those collected by the Earl of Arundel. Small but important additions in various branches of learning continued to be made both to the printed books and MSS. till 1847, when another large library—that purchased by the Right Hon. Thomas Grenville for about £54,000—was added by bequest. It comprises 20,240 volumes, many of which are the rarest editions of works and the finest specimens of typography. It includes, for example, such books as the first printed Psalter; Caxton's "Game and Playe of the Chesse," the first edition of this work and the first book printed in this country; the earliest edition of the first Latin classic; "Mr. William Shakespeare's Comedies, Histories, and Tragedies," printed in 1623, the first collected edition of the great dramatist's plays; the first edition of Milton's "Paradise Lost" (1667); one of the earliest specimens of stereotyping (a Sallust, Edinb., 1744); and other rare works.[1]

The acquisition of the Grenville library was followed by that of numerous smaller but still valuable collections, both in manuscript and print, such as the Chinese library of Dr. Morrison; the Ranuzzi and Yule MSS.; 4,420 volumes from Dr.

[1] The books and MSS. specially mentioned in this sketch are exhibited for the most part in the Grenville and Royal Libraries, and the MSS. Saloon.

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Michael's library; the Rupert and Fairfax correspondence (1640—1649); Davy's Suffolk collections; the Lowe and Haldimand papers; Dawson Turner's Norfolk collections; Mr. Consul Taylor's Oriental MSS.; the Grantham and St. John papers; and Dr.



SHAKSPERE.

(*From the Portrait by Martin Droeshout, in the folio of* 1623.)

Cureton's Syriac and other MSS. Thus we come down to 1864, but large miscellaneous additions had for some years been made to the department of printed books, maps, and music, and to that of MSS. with the funds liberally voted by the House of Commons year by year. For instance, in the ten years ending

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the above date upwards of £100,000 were spent in purchases of books and MSS., the outlay for binding being about £83,000; and during the same decade more than 300,000 complete works were added to the department of printed books under the copyright act, by purchase, and by donation. The broadsides, ballads, &c., are not counted in this total; they alone amounted during the ten years to considerably over 600,000. The number of manuscripts, charters, &c., acquired during the same period was nearly 14,000. In 1865 the additions to the national library were 1,628 MSS., &c., and 29,686 volumes of printed books; in 1866 the numbers were, respectively, 1,019 and 34,160; in 1867, 510 and 32,645. In 1868 42,331 volumes and pamphlets, including Dr. Von Siebold's Japanese books, were added to the printed book department; 707 manuscripts, &c., to the European section of the MSS. department, and to the Oriental 757 Eastern MSS., including those brought home by our expeditionary army from Abyssinia.

The treasures of the national library, from the first opening of the British Museum to the present time, have been made available to students, and this inestimable boon is becoming every year more widely appreciated. For the frequenters of 1759, among whom were Dr. Johnson, Dr. Lowth, David Hume, and the poet Gray, "a corner room in the base story" of Montague House, furnished with a wainscot table and twenty chairs, was all the accommodation provided, and it proved amply sufficient for the

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purpose; but now the spacious and magnificent reading-room of the institution is the daily resort of upwards of 300 readers—an indication that the utility and value of the Museum are growing in the estimation of the public with the progress of intelligence.[1] In the early days of the institution the readers numbered about half a dozen daily, while during the last three years the daily average has been 342, 354, and 353, *i.e.*, in 1866 there were 99,857 readers; in 1867, 103,469; and in 1868, 103,529.

In closing this brief account of the National Library some reference seems necessary to those who, in carrying out the wishes and instructions of the trustees, have exerted themselves to place it in the unrivalled position which it now holds both in respect to its treasures and the facilities afforded for study. In connection with the printed books we may mention the names of Mr. (now Sir Anthony) Panizzi, Mr. Winter Jones—the present principal librarian of the Museum—and Mr. Thomas Watts, who has but lately departed from among us; and in connection with the MSS. those of Sir Frederick Madden and Mr. Bond, the latter of whom is now actively directing his efficient staff in the preparation of a classed catalogue. The name of Sir Henry Ellis is also honourably associated with the printed book and manuscript departments.

[1] Admission to the reading-room is granted to any respectable person twenty-one years of age, qualified to make a proper use of the privilege, on written application to the principal librarian, accompanied by a recommendation from a respectable householder.

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PREFACE.

It is believed that this volume will supply a want much felt and often expressed—the want of a work which should put the public in possession of desirable information respecting what may be called the permanent departments of the British Museum; a work combining with appropriate illustrations of the more important accessions, recent as well as early, particulars of the nature and historical value and sequence of the treasures of art and knowledge which for more than a century have been accumulated in the National Museum.

The work is not an "official" publication; in so far as the text is concerned, it has been prepared during the author's own leisure moments, from notes taken on personal examination of everything in the collections which he has mentioned. A familiar acquaintance with the original objects enables him to bear testimony to the general truthfulness of the engravings, the drawings for which were, without exception, executed in the Museum. The Index has been made rather copious, as much with the view of indicating the description of objects to be found in the Museum as of pointing out the contents of its "Handy-book."

To the heads of departments and other gentlemen who have been so good as to look over the proofs, the writer begs to return his best thanks. At the same time he takes entirely upon himself the responsibility of any errors of statement or shortcomings that may be discovered in the volume.

T. N.

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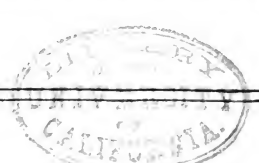
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